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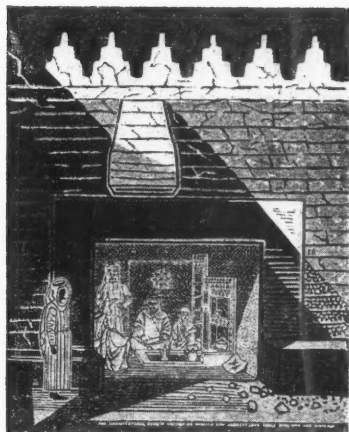
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THE ARCHITECTURAL REVIEW

Volume 105 Number 625 January 1949



The Cover has been designed by Edward Bawden, and is distilled from his memories of the central Arabian city of Hail, which he visited as British official artist to the locust-fighting expedition of 1944. An account of Hail, which previous to that expedition was practically unknown to Europeans, begins on page 35 and is illustrated by the first photographs of the city ever published.

2 London's South Bank

3 The Court Style by *J. M. Hastings* The popular view of the origin of the English 'Perpendicular' style of Gothic architecture is that it leapt fully armed, like Pallas from the head of Zeus, from the head of whoever was responsible for the east parts of Gloucester Cathedral between 1331 and 1370. Here J. M. Hastings analyses the fourteenth century Court Style of London, and shows that the distinguishing motifs of Perpendicular are all contained in it in embryo. The Court Style was the Rayonnant of London, and English Perpendicular, he maintains, was a logical conclusion of certain tendencies of the Rayonnant style, as the French Flamboyant was a parallel conclusion. While Gloucester's contribution must not be ignored, 'it is of supreme importance to recognize that (it) is made as a work of the Court School, and not as something else—the 'Home of Perpendicular.'

10 Marcel Breuer's Own House Architect: Marcel Breuer.

15 Bankside Regained: a scheme for developing the S. Bank of the Thames Although the river runs through London, London has no riverside. The mere fact of people being able to see the river, as they can

from the Thames embankment, does not make a riverside; the term implies riverside life in intimate contact with the comings and goings of the river traffic and the possibility of eating, drinking, smoking, talking within the atmosphere special to such surroundings. The main object of THE ARCHITECTURAL REVIEW plan for the South Bank is therefore to give London back a riverside in this full sense. The chief means proposed for the accomplishment of this end is a pier, built out into the river over the present mudbanks from a point between Southwark and Blackfriars Bridges to a point above Waterloo Bridge. This pier would form a belt of leisure and entertainment between the river and the redeveloped area behind, which is divided into three use-zones in accordance with its historical character and the planning which has already been accepted in principle.

25 Landscape Design in the U.S.A. by *Garrett Eckbo* The most prominent American landscape architect discusses the theory and practice of his art, in the light of his own wide experience. Garrett Eckbo's achievement has been to create the beginnings of a modern technique in landscape design without finding it necessary to make a clean break with the past; in his work traditional and modern theories are brought together in a new synthesis. In this article, which is illustrated with examples of gardens designed by him in the South-Western States, he puts down some of his views for readers in England for the first time.

33 Flats in Copacabana Architect: Helio Uchôa.

35 Hail by *J. M. Richards* The oasis city of Hail in central Arabia had until the recent war been visited by few Europeans and had not been photographed. This article recounts its short but turbulent history and describes its simple architecture of sun-dried brick which employs the same technique today as when Doughty visited it in the last century.

42 A Precinct for Liverpool Cathedral One of the main subjects of dispute arising from the various plans for the area surrounding Sir Giles Gilbert Scott's cathedral at Liverpool is the treatment of St. James's Cemetery immediately to the east of it. One school of thought would like to see it filled in and laid out with an axial avenue and level lawns. THE ARCHITECTURAL REVIEW believes that would be a disaster; and so does Sir Giles Gilbert Scott. An alternative plan, by which the cemetery would be left in its present state and a bridge thrown across it to give access to the east door of the cathedral, was illustrated in the REVIEW

last month. A third suggestion has been that part of the cemetery should be turned into an open-air theatre. Sir Giles's project for such treatment of the site is here illustrated along with his comments on the Liverpool Students' plan, published last month.

42 World As a contribution to the exchange of knowledge THE ARCHITECTURAL REVIEW will in future publish regularly an international survey of architectural news. It appears under the title 'World News in Architecture' and starts this month. It will form a critical guide to contemporary planning and design, with contributions from the REVIEW's agents all over the world. The buildings surveyed this month are in Czechoslovakia and New Zealand.

44 Books

45 Anthology

45 Marginalia

45 Résumés

The Authors *J. M. Hastings*, M.A., Ph.D., has been engaged for some years on research into the history of medieval architecture and is now beginning to publish his findings; previous articles in THE ARCHITECTURAL REVIEW have been on St. Stephen's Chapel (February 1945), Our Lady of the Pew (August 1945), and on the tomb of Edward III at Gloucester (April 1946); his major work on St. Stephen's Chapel and London architecture in the fourteenth century is in course of publication. *Helio Uchôa*, who is 35, graduated at the Escola Nacional de Belas Artes, Rio de Janeiro, in 1934; he has built houses and flats and worked with Oscar Niemeyer, Corrêa Lima, and others; in 1946 he went to Sweden with the Exhibition of Hispano-American architecture and stayed on for a period to study neighbourhood units, since which he has specialized in this department of design. *Garrett Eckbo* was born in Cooperstown, New York, and is of Norwegian American descent; after training at the University of California and the Harvard School of Design he was employed on special research work for the United States Housing Authority; he worked with Norman Bel Geddes on the landscaping of the General Motors Exhibition at the New York World's Fair and in association with Kastner and Berla designed the North Court of the Federal Building at the San Francisco International Exposition; on his return to California he became landscape architect for the Farm Security Administration for the western area, carrying on a private practice at the same time; he went into partnership with Royston and Williams about 1946.

Editors J. M. Richards
Nikolaus Pevsner
Osbert Lancaster
H. de C. Hastings

Assistant Editor Ian McCallum

Assistant Editors: production: E. G. Kedge;
art: Gordon Cullen; literary: Marcus Whiffen; research: S. Lang; Editorial Secretary: Whitehall 0611-19.

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THREE SHILLINGS AND SIXPENCE

The essential needs
for the new South Bank
exist already. . . .

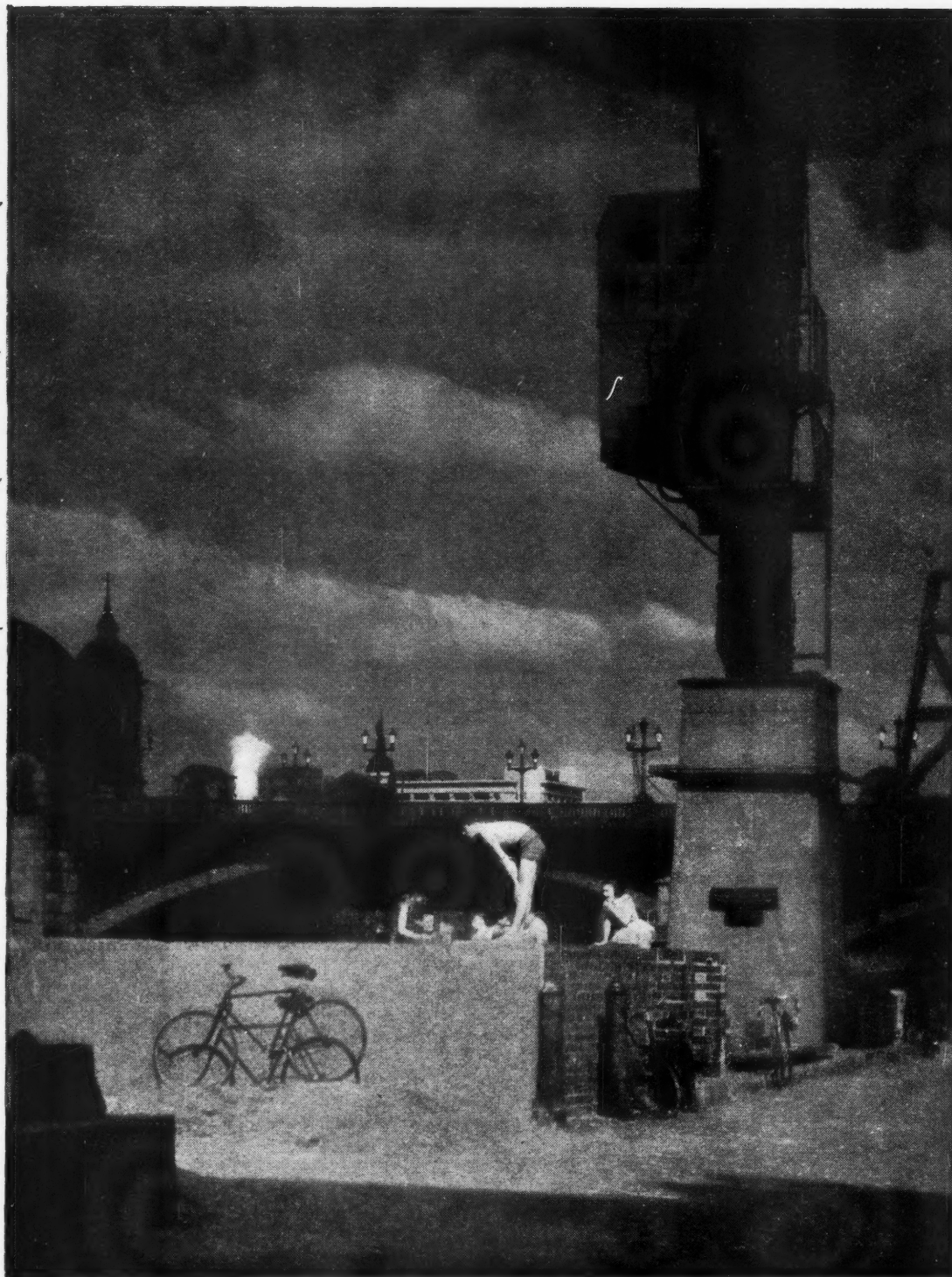
→
Crane unloading barges.
The sacks are carried
over the roadway of
Bankside into the
warehouses opposite.

Cannon Street Station
on the North Bank.
The Thames lies between
the bathers and the
Station. The boys
probably biked round
from the North Bank in
the lunch hour. Below
are moored barges
which they use as
diving boards.

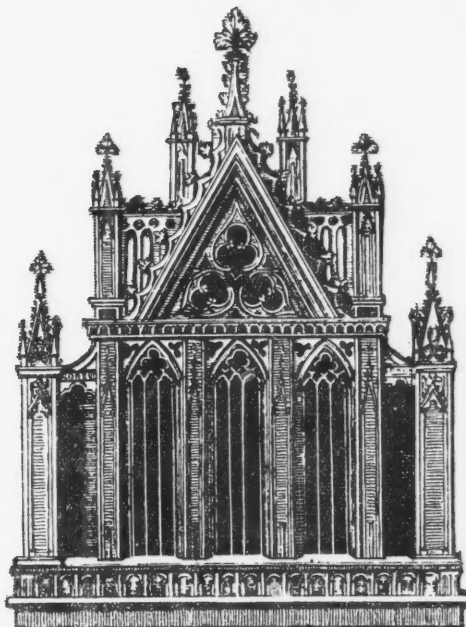
→
Opposite here are the
private houses stuck
between warehouses.
The roadway is cobbled
and used by lovvies,
there is no through-way.

→
Further on, where the
roadway goes under
Cannon St. railway
bridge, stands the
Anchor Public House.

→



LONDON'S SOUTH BANK The solution put forward later in this issue for the South Bank problem owes little to conventional planning theory. Acceptable or not it deals with conditions and problems as they really exist. The view on Bankside (above) shows what they are. This is the very centre of the world's largest city, as the mass of Cannon Street and the plume of steam from a locomotive standing in the station (Cannon Street is never seen without its plume of steam) remind us. And this centre is the stage of an immense drama exhibiting the will to live in countless forms from warehousing to bathing. The vigorous overlapping of activity in this way is anathema to text-book planners. Their reaction would be to call the police and get the boys moved on to a municipal bath, which, according to the text-book mind, is the right place to bathe, and the area classified for one special purpose. There is, however, another view gaining ground amongst planners. It is that multiple use, essential anyway in a city, is actually a thing to be cultivated as intrinsically healthy and attractive. The review takes this view. It wants the boys to go on bathing, and the crane to go on working, and people to go on living on Cardinals Wharf next door to the mill and the brewery, while the trains puff over Cannon Street bridge. In *Bankside Regained* on pages 15 to 24 of this issue it tries to show how that could be done.



THE COURT STYLE

Generally it has been assumed that the Perpendicular style originated at Gloucester. Dr. Hastings proves, in a forthcoming book, that this is not so—that it springs from the Court of London, and, more precisely, from St. Stephen's Chapel within the Palace of Westminster. In the following article he goes one step further and shows that what the Court School intended to do at St. Stephen's (that is the *Sainte Chapelle* of London) was not to create a new style, but to return to the idiom of classic French thirteenth century Gothic abandoned by the masons of the English Decorated. He takes small individual motifs, seemingly insignificant, and demonstrates their importance in this connection. However different from the French style the final outcome of the reaction of the London Court School was, a reaction it was all the same, and it had its effect, first on Gloucester, and then on the whole of England.

IT SEEMS POSSIBLE to demonstrate special characteristics as belonging to buildings in and influenced by London in the period c. 1275-c. 1350. Therefore it seems legitimate to speak of a 'style,' and of a 'school' of masons who produced it. To call it 'London' is perhaps too all-inclusive, as this would be to exclude Canterbury, the architectural style of which cannot be differentiated. Lethaby speaks of the 'Westminster' style.¹ This would serve, but does not exactly describe such buildings as Old St. Paul's, Guildhall, the Greyfriars, or the Blackfriars.

What these buildings really have in common with Westminster Abbey, the Eleanor Crosses, St. Stephen's Chapel and buildings in Westminster is that they were the work of, or supervised by, the King's masons. Therefore 'the Court School' seems the best title, and the words 'of London' should be added in recognition of the fact that the Court itself was at the time only in process of being permanently established in the environs of London. The King moved about, and with him his Court. If, for example, buildings were erected for the King in Wales or in

York, they could be correctly described as of 'the Court School,' without necessarily being in the style of which we speak here.

The Court Style of London is best considered under the following heads:—

1. Geometrical Decoration.
2. The Arch, Gable, and Tympanum.
3. The Arch and Arcade.
4. The Descending Mullion.

Geometrical Decoration

Blank wall spaces are decorated in one of several ways in mediæval building, by diaper work, carved foliage, figure sculpture, or by blind tracery with geometrical forms such as the trefoil and quatrefoil. The Court School shows a preference for this geometrical kind of decoration. There is, in the period 1275-1350, not a total abandonment of the other kinds but a noticeable movement away from them and towards preserving the old 'classical' tracery forms. A marked conservatism is shown in this.

¹ *Westminster Abbey and the King's Craftsmen.*

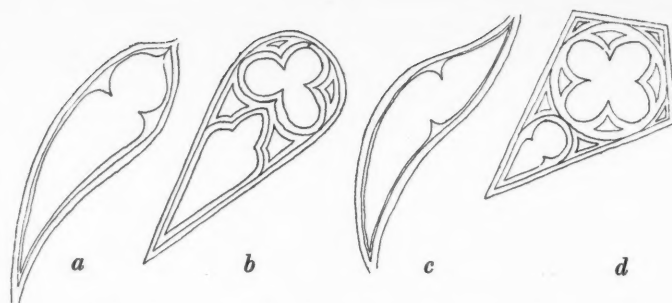
Of these tracery forms two deserve particular note. The oculus and the mouchette. 'Oculus' is a useful word to apply to those circles of blind tracery which are analogous to the Rose in window tracery, and 'mouchette' is the French term for those 'dagger-like forms' of tracery which seem to be fitted in, so to say, wherever there is room for them. These two forms together are extremely distinctive of style. Thus the French builders use the oculus just as frequently as the London masons do, but in a developed form of their own. They devise complicated geometrical patterns framed by an oculus. This practice, it is safe to say, the Court School abhors. In the Coronation Chair (1301), 1, the oculi at the sides are plain circles; in the Sedilia (1307) of the Abbey they are cusped into trefoils in the front of the gables, and into quatrefoils at the back; in Peckham's tomb at Crouchback's tomb (1296), 2, the circle is filled with carved foliage; in the Hastings brass at Elsing (1347), 4, instead of cusping or carved foliage there is the figure of a knight, and in the Cassy brass at Deerhurst (1400) a rose flower.

We thus reach a conclusion. In the Court style it is the oculus which is definitive, not what may be contained inside it. An example makes this clear. The tomb (c. 1290) in the Chapel of St. James, Exeter Cathedral, 5, now unfortunately destroyed, was of fine workmanship and showed markedly French influence. But that it is not of the Court style is shown, among other points, by the figure in the tympanum not being enclosed in an oculus but in a vesica. There is one important exception to the above rule. The oculi in the triforium of the Abbey are cusped into cinquefoils. This particular conformation appears to link certain buildings very closely together and to prove that we are in fact dealing with a school with very pronounced distinguishing characteristics. This particular oculus appears in the screen of d'Estria at Canterbury (1304), in the spandrels of the windows of St. Stephen's Chapel, Westminster (c. 1327), 6, in the chapter house of Old St. Paul's (1332), 13 and 21, and in the spandrels of the nave arches at Canterbury (c. 1379).

The mouchettes of the Court School are equally distinctive.

They may be plain 'daggers,' or cusped and double cusped; twisted to follow curvilinear lines, or straight-sided to follow rectilinear patterns, but the point to observe is that they change only within certain fixed limits, that nothing which can be called an 'advance' takes place and yet in a very subtle manner the mouchettes create changes of style. 3b shows a mouchette from the chevet of Notre Dame (c. 1250), 3d a mouchette from the fan vault of Henry VII's Chapel (1502). The first is a mouchette with a trefoil superposed within a mouchette; the second, a mouchette with an oculus cusped into a quatrefoil superposed within a straight-sided mouchette. There is a vast change of style, yet the forms used are 'classical,' and have changed but little.

3a and 3d show the kinds of mouchettes not used by the Court School; (a) is from the west window of Snettisham, and (b) is the type used in French Flamboyant. We are entitled to say that one very important distinction



3, examples of mouchettes; a, from Snettisham. b, from Notre Dame, c. 1250. c, French Flamboyant. d, from Henry VII's Chapel, Westminster, 1502.

between one school and another is the way in which the mouchettes are twisted. That the builders really thought in terms of mouchettes is demonstrated by the mouldings, which are kept distinct from those of the panel in which they appear. And a comparison of 3b and 3d with 3a and 3c shows in what sense the Court School of London is more conservative than other parts of England or than France. Lastly, it is significant that we have to go back to Notre Dame, 19, that is to the Rayonnant of France, to find an early example of the kind of pattern which is being used in London in 1502; that is to say the Court style of London clings to the end to conventions established in Paris in the thirteenth century.

Arch, Gable and Tympanum

One of the most pronounced characteristics of the Court School is its retention of the arch and gable as distinct members. Elsewhere, the ogee appears to sweep the distinction away. It is instructive to compare the tomb of Bishop Stapledon at Exeter (1326) with that of Aymer de Valence (1324).² Both were great aristocrats. Aymer was of royal blood, Stapledon Lord High Treasurer. Both were equally at home in London, Paris, or Avignon, where the Pope John XXII was paying great attention to building. That is, both could command artists of the first rank. But the style of their tombs is wholly dissimilar. Stapledon's effigy lies under a broad, low, ogival arch terminating in a bulbous finial. The tomb is flat-topped, with a cresting. Aymer's effigy is beneath a gabled canopy, and the arch beneath is two-centred. The tombs follow two different traditions, Aymer's that of the wall-tomb, and Stapledon's that of the flat-topped shrine, but it is exactly here that we can note the difference between the Court School and other styles. Where London uses the flat-topped canopy, whether in a shrine or over a figure, the gable is also inserted. Thus the shrine of St. Alban (1305), 7, is flat-topped but has gables inserted. Neither St. Etheldreda's shrine at Ely (1330), 8, nor St. Hugh's at Lincoln (1350) has any gables.



5, gable from the Tomb of St. James, Exeter Cathedral, c. 1327.

This is by no means a matter of date. It might be thought that there is an advance from the arch and gable to the sweeping ogee without any gable above it. This is precisely what does not occur in the Court style. A most pertinent example is a doorhead in St. Stephen's Vestibule (drawn by F. Mackenzie, and almost certainly of before 1327), 14. At first sight this is simply an ogival arch beneath a horizontal moulding, but closer inspection shows that the designer was most careful to



4, from the Hastings Brass, Elsing Church, 1347.



2, gable and decoration from Crouchback's Tomb, Westminster, 1296.

² Crossley: *English Church Monuments*; pp. 60, 71.

preserve the traditions of the Court School by inserting a minute tympanum decorated by carved foliage, thus insisting on the distinction of arch with gable over it.

Outside London the builders seem to be so excited by the use of the ogee that they break all the rules, but the inveterate use of the arch and gable by the Court School is a sign of its strong feeling for what is correct, proper and, above all, orthodox. A very late example proves this. The figures in Henry VII's Chapel are under elaborate canopies fronted by an ogival arch terminating in a tall finial. But this arch is taken, in its turn, as a gable, and under it is placed another minute arch. The tympanum is decorated with a mouchette.

Thus the screen of the Martyrdom at Canterbury, or the tester of Edward III's tomb (1377), 18, might be called a study in gables and recall very strongly the French habit of placing gables over the windows of churches. The same kind of effect is created as in the chevet of Notre Dame (1250), 19, already mentioned. In the chapter house of Old St. Paul's (1332), 13 and 21, the windows are in fact adorned with gables above.

Gables within gables must also be included as marks of this school. They appear in the Westminster Retable (c. 1260), 11, in the Northampton and Waltham Crosses (1291), in the tombs of Crouchback (1296), 2, and John of Eltham (1334), and strike a 'London' note in the canopy of Edward II's tomb at Gloucester (1334), and of Bishop William of Louth's tomb at Ely (1298).

6, spandrels in St. Stephen's Chapel, Westminster, c.1327.

The decoration of the tympanum is one of the means by which we can often distinguish the Court style. We may call the oculus the standard or normal filling for this space. The angular spaces then left can either be filled with carved foliage, or by mouchettes. What we do not expect to find is figure sculpture. This is a French fashion.

Particularly in sepulchral monuments do the French employ censuring angels beside the gable or in the tympanum itself. When we find them in such an example as the tomb in St. James's Chapel, Exeter, 5, already quoted, we immediately infer very strong French influence, and an equal absence of London influence. Again, in York chapter house (c. 1300) the exact opposite is seen. The tympana of the sedilia contain no decoration of any kind, and the gables are not even crocketed, therefore no Court hand was at work here.

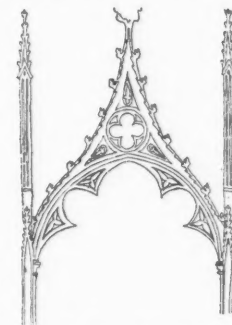
The pattern book of the Court School is, in regard to the tympanum, the arrangement we see in the chevet of Notre Dame (1250), 19. Of this the mouchette has been analysed. The whole decorative scheme consists of an oculus cusped into a quatrefoil with a trefoil superposed, between two mouchettes. If we bear this arrangement in mind we have a complete guide to the practices of



7, the Tomb of St. Alban, 1305.

the Court School in the decoration of the tympanum. Any part of the arrangement can be left out, temporarily, to reappear later. Thus, if an oculus is placed between three plain mouchettes, and the central parts of the tracery removed, the figure becomes a pointed and elongated trefoil. This shape is greatly favoured by the Court School. Then a further modification can take place, the trefoil is replaced by carved foliage in that precise shape. But we must beware of thinking that there is any true development. One form does not succeed another. It is simply a matter of alternative uses. This is extremely important, because the principle covers the whole style of the Court School and is not confined to the tympanum.

We now can understand why, in the Waltham Cross, the tympanum contains a pointed trefoil, while, in the Northampton Cross, built in the same year and by the same school, the tympanum contains carved foliage, while in the brass of Archbishop Waldeby in the Abbey (1397), 9, the primitive oculus between three mouchettes is once more in place.

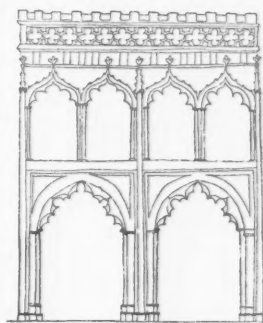


9, gable from the Waldeby Brass, Westminster, 1397.

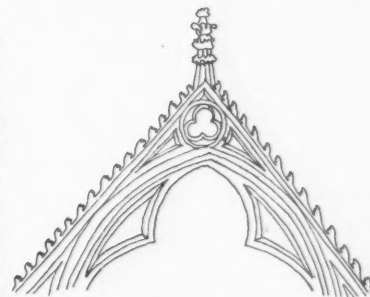
No mention has been made of the trefoil in the tympanum which appears in the Westminster Retable (c. 1260), 11, and in the tombs of Aveline, Aymer de Valence, and Crouchback. It is not an alternative use, but a temporary fashion. The oculus has been left out and its cusping retained. This is a well-authenticated practice. The window tracery of the Sainte Chapelle (1245), 16, for instance, enjoyed a great vogue, but, by leaving out part, its cusped lancets would appear elsewhere as trefoil-headed arches. Such a tomb as that of Anculphus de Pierrefonds, Bishop of Soissons (d. 1158), 10, would be the model for the Westminster tombs. By leaving out the circle of the oculus its cusping becomes a simple trefoil.

The 'Westminster' oculus, cusped into a cinquefoil, has been remarked on. With it, as a special note of style, goes the placing of the oculus between elongated trefoils. The exterior of St. Stephen's Chapel (c. 1327), 14, was thus decorated in the spandrels of the window arches, this is repeated in the chapter house of Old St. Paul's (1332), 13 and 21, and in the tomb of John of Eltham (1334). It is interesting to note that these elongated trefoils have been added in paint round the oculi at the back of the sedilia in the Abbey (1307). In the tester of Edward III (1377), 18, the oculus is surmounted by a single mouchette, but in the tomb of Sir Simon de Burley (1388) in Old St. Paul's, 15, the elongated trefoils appear, while the oculus has been obscured rather than replaced by large and very tasteless shields.

The impression created by an examination of the London

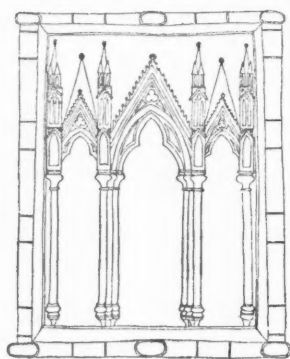


8, the Shrine of St. Etheldreda, Ely Cathedral, 1330.



10, gable from the Tomb of Bishop Anculphus de Pierrefonds, c. 1158.

treatment of the arch, gable and tympanum—which are, after all, basic in Gothic—is that we must be very careful in what we say of the relationship between the Court School and France. We cannot say that the Court School is more French, it is in some respects less French than other schools. That is, it is less extraneously influenced. In the very English cathedral of Exeter certain conformations of window tracery stand out as deliberately and directly borrowed from France. That does not happen in London. And the reason for this begins to dawn. The Court style is a local variety of Rayonnant, but so pronounced in its characteristics as to be quite independent. It does not have to



11, the Westminister Retable, c. 1260.

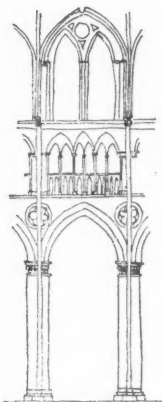
borrow because it already possesses. It can develop in its own way. Examples could be multiplied indefinitely. It is a matter of a great number of small differences amounting, when added together, to a completely autonomous style. The Court style is not the Rayonnant of France, but the Rayonnant of London, in consequence.

One instance suffices to demonstrate the profound divergence. The Court School uses the ogee, the French builders do not. But, on the other hand, the French will replace the classical oculus in the tympanum by something so peculiar as an arch. That the London builders will not do. But to neither does it seem fitting to abandon the arch and gable altogether. Therefore the divergences are within the limits of a common style.

The Arch and Arcade

In considering the decorative use made of arches, and their multiplication into arcades by the Court School, we should remember that the foregoing remarks are equally true. What is done in London is done in France. But it is a question of small divergences in handling a common motif. Therefore London methods inevitably end in what we call Perpendicular, while French handling of the same basic design stops short of this end, which is a logical one. That is to say, Gloucester is the logical conclusion of certain tendencies of the Rayonnant style. Flamboyant is a parallel conclusion. The French are content for a long time to twist their mouchettes strictly within the limits imposed by a geometrical style, but eventually the writhing curves lay hold on the main orders of tracery. The Court masons of London are preoccupied with something else, namely laying the strongest possible emphasis on the rectilinear tendencies in contemporary building style. They may toy with the ogee, but it is of very secondary interest to them.

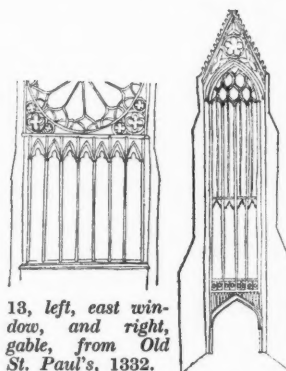
It is important to see exactly what is meant by rectilinear tendencies. To take Séz Cathedral (begun in 1270),³ 12, the vertical line is created by the vaulting shafts which descend to the ground. The first horizontal is a string course decorated with a geometrical design, quatrefoils, marking the floor of the triforium. The next is the line of the parapet of the triforium. Here, the vertical line is again emphasized by bringing the



12, one bay of the Nave, Séz Cathedral, c. 1270.

shafts of the triforium arcade through the parapet to the triforium floor. The third horizontal is the parapet of the clerestory gallery, again strongly emphasized by two heavy mouldings with decoration between.

Discarding all else, for the moment, and considering the parapet of the triforium, we find that the descending shafts of the arches cutting through the horizontal line of the parapet create a series of panels below, each decorated by one or two



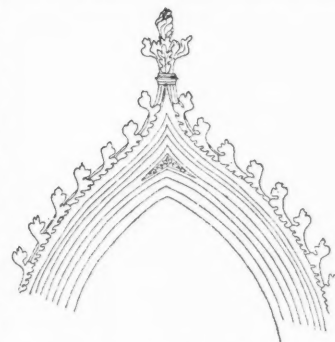
13, left, east window, and right, gable, from Old St. Paul's, 1332.

arches. Thus we can say that the parapet of the triforium of Séz is decorated by pierced arcading, the arches of which are grouped in panels. Comparing Evreux (fourteenth century Choir)⁴ we find that it is the panel which is of the essence of the style, not the arcade. The arch is only a 'geometrical design' and can be replaced by any other. At Evreux a line of complicated quatrefoils replaces the arcade of Séz. At Nevers (Choir finished by 1332)⁵ there is no parapet in the triforium, but the rectilinear idea is emphasized in another way. The shafts of the triforium arches are themselves prolonged upwards to meet the horizontal moulding above. Thus each of the five arches of the triforium opening stands in a panel.

The idea is by no means new. The same effect was obtained in the east window of Old St. Paul's (c. 1280), 13, where the pinnacles between the lancets were made to cut the line of the string course below the great Rose window. All that it is sought to establish is that rectilinear effects are aimed at on both sides of the Channel in the last quarter of the thirteenth century, and further that where vertical and horizontal lines are made to intersect, the content of the panel thus created is immaterial provided it is of a geometrical character. Where, however, as in London, we get two elements of style combined, an insistence on rectilinear effects and a predilection for decorative arcading combined, nothing is wanting to display the true Perpendicular style except opportunity. That is provided by the rebuilding of Gloucester Choir.

Decorative arcading is fashionable at the beginning of the fourteenth century. The Coronation Chair (1301) displays it on its sides; the shrine of St. Erkenwald (1319), see *title-piece*, in Old St. Paul's was remarkable for the manner in which its gable was backed by arcading in the form of a pierced screen. This particular design seems to have been adopted from St. Nicaise de Rheims (c. 1275), now destroyed, but its importance is that it is an example of a special variety of decoration, the backing of an arch by an arcade. The real origins of this combination do not seem to be in building proper at all, but in the pictorial designs of manuscripts and incised tomb slabs in France.

We see in Chartres (1144-55) the 'town canopy' over the heads of statues. This idea seems greatly to please the painters of manuscripts. They

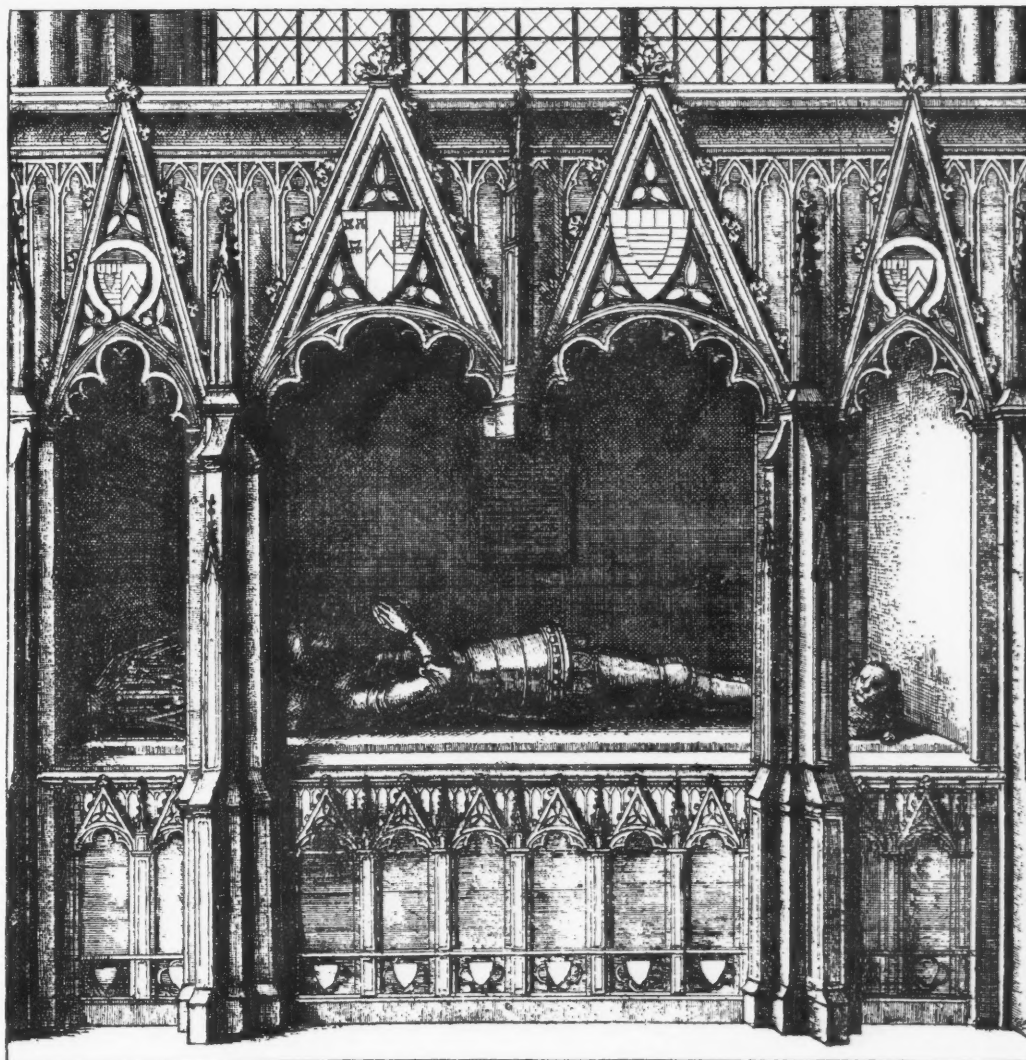


14, gable from St. Stephen's Chapel, Westminster, 1327.

³ Lasteyrie-Pontalis: *L'Architecture religieuse en France à l'époque gothique*. Vol. I, p. 140.

⁴ Lasteyrie; p. 142.

⁵ Lasteyrie; pp. 139, 140.



15, the Tomb of Simon de Burley (died 1388) in Old St. Paul's, Hollar's drawing, from Dugdale's 'St. Paul's.'

place their figures under an arch surmounted and surrounded by a miniature town. This town becomes conventionalized into a single building of which only the roof and one wall is shown, the latter pierced by a number of window openings. Thus the eye becomes accustomed to an arch with a number of little arches above it. At the same time, another pictorial convention is to show a small building with a single window on each side of the arch. Both conventions would seem to reappear in architecture. Thus we get, in Charing Cross (1292), a gable with a single arch on each side of it, the peculiar arcading behind the gable of St. Erkenwald's shrine, title-piece, and in St. Stephen's Chapel arcading in the interior spandrels of the windows (c. 1327), 6. The Hastings brass (1347), 4, shows another variation. The gables over the heads of the 'weepers' are backed by what may be called either an arcade or an imitation window. The force of all this is to show that the arcading in the spandrels of St. Stephen's is a special method of conventionalizing what is already a convention.

Everything about the arcading in the spandrels of St. Stephen's Chapel is of the first importance. It is not original, in the sense that much the same kind of thing is being done in France and Germany, and yet it is original, because an earlier example of *spandrels* treated in this way is yet to be found. Again, the actual design of the arcading is not new. It is taken from the window tracery of the Sainte Chapelle, 16. It consists of the repetition of a lancet with a trefoil superposed, a very special combination. The Sainte Chapelle, we know, exerted great in-

fluence. We find without surprise, therefore, that the designer of the chevet of Cologne (c. 1275), 17, has borrowed exactly the same combination for his triforium arcade, so that St. Stephen's and Cologne show, in this respect, a curious similarity. Further, the designer of St. Stephen's, presumably Michael of Canterbury, the King's Master mason of 1292, when the chapel was founded and its building begun, has carried the vertical mouldings, between the arches, up to meet the horizontal moulding above. In this way, without introducing a single original feature, something new has been created, a series of Perpendicular panels. On the exterior, the spandrels of the window are treated, as are the spandrels of the nave arches at Séz, by an oculus between two trefoils.

It may be asked why these panels of 1292 have never been given proper consideration before. It is true that the Chapel of St. Stephen's was burnt and its remains pulled down in 1834, but Carter had already drawn them for the Society of Antiquaries in 1795, and F. Mackenzie again, for the Government, in 1844.

The answer is that the primary confusion whereby Perpendicular has been accepted as a sudden invention at Gloucester in 1350 is due solely to Mackenzie.⁶ This magnificent draughtsman knew no more about architecture than what



16, a window head from the Sainte Chapelle.

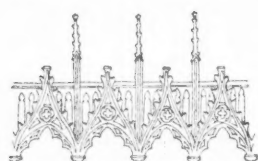
⁶ The Architectural Antiquities of the Collegiate Chapel of St. Stephen. (Office of Woods and Works, 1844.)

he had learnt through drawing, but it was hardly his business to say so. On the contrary, he prides himself that his is no 'eye unacquainted with the different styles of Gothic architecture . . .' and this self-assurance on his part has totally misled all authorities ever since.

What happened was that Mackenzie found himself faced with the impossible Perpendicular characteristics in a building of 1292. The only way he could account for this was by inferring late alterations. So he merely stated that such took place. But, being quite honest, he had to admit that the alterations were carried out in such an extraordinarily skilful manner that you could not possibly detect them unless you *knew* that they must be alterations.⁷ On such completely false assumptions does the whole theory of Perpendicular rest. It has not remained uncriticized, but it has not been disproved, because no one has so far exposed Mackenzie's misinterpretations of the building accounts of the Chapel, his wrong inferences, and his triumphs of misplaced ingenuity in explaining away the obvious.

The 'effect of one original design' which Mackenzie is at such great pains to dispel was there because it *was* the original design. The vertical line meets the horizontal in Nevers in precisely the same manner as it does in St. Stephen's, only there it is in the pierced arcade of the triforium, while in St. Stephen's it was in the blind arcade of the spandrels of the windows. In St. Nazaire de Carcassonne, begun soon after 1267, and finished by 1321, by some architect of the school of St. Urbain de Troyes or of St. Germain-des-Prés⁸ the same effect is produced in a

still different way. There, the mullion of the window, in the chevet, is brought down to the ground, dividing the wall-space below the sill into two panels which are arcaded. The result shows a proto-Perpendicular effect beside which St. Stephen's appears in true perspective. The latter shows the



18, the tester of Edward III's Tomb, Westminster, 1377.

kind of advance we should expect in twenty odd years.

The combination of arch and arcade is liked in France, but seems even more popular with the Court School. Thus it appears in the tomb of Jeanne, Countess of Toulouse, sister-in-law of St. Louis (c. 1261),²⁰ But in London, after St. Stephen's, in the chapter house of Old St. Paul's all the spandrels were decorated in this manner (1332). It is but a step to the west front of Winchester (c. 1371), after this building. Recollecting that William of Wykeham was actively engaged in the work of the royal buildings, it would be surprising if he did not ordain the work at Winchester to be carried out in the grandest Court style. Winchester is the apotheosis of the arch and arcade motif, and it is quite safe to say owes nothing to Gloucester, but goes direct to the fountain head from which Gloucester also came.

One word of caution is needed. We have spoken of the spandrels of St. Stephen's as containing Perpendicular panels, but that is not how they were regarded at the time. This is obvious from what happens after their appearance. Arcades of different kinds are continued. Perpendicular is not hailed as

the sudden apparition of a new style anywhere. It merely comes about in a natural and ordered manner as the Court style affects first this place, then that. And it would be equally erroneous to suppose that Gloucester contributes nothing. Only it is of supreme importance to recognize that its contribution is made as a work of the Court School, and not as something else — the 'Home of Perpendicular.'

The Descending Mullion

In considering this feature it becomes clear in what sense Gloucester is a work of the Court School. Just as the arch and arcade motif finds full expression in Winchester west front, so the descending mullion reaches its logical conclusion in Gloucester Choir.

Until recently, there was a remaining London example of descending mullions in the Dutch Church, the old Austin Friars, but this has been destroyed by bombing. We are forced therefore to rely on Mackenzie. After what has been said, he might be considered a broken reed on which to lean, but this is not the case. As an observer Mackenzie was unrivalled and can be implicitly trusted. His errors are of quite another kind.

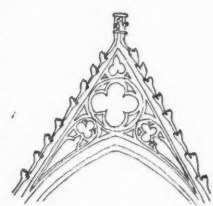
Mackenzie states that the mullions of the windows of the upper chapel of St. Stephen's descended down the walls, on the outside, through the windows of the lower chapel to the ground. He saw where they had been broken off in the hood moulds and base moulds of the lower windows. This, Mackenzie says with truth, gave to the Chapel an appearance quite other than had been supposed!⁹ But he did not draw any conclusion. He had before him a building which in a remarkable way anticipated Gloucester though the 'overall tracery' was exterior, and not interior. There is no reason to reject Mackenzie's evidence, and every reason to find it convincing.

I have already mentioned the rectilinear tendencies of the last quarter of the thirteenth century and noted the way in which the shafts of the arches are brought down through the parapet of the triforium at Séez. At Cologne, again (c. 1275), 17, the mullion of the clerestory window descends to the floor of the triforium. The descending mullions of St. Nazaire (c. 1270) have been mentioned. Above all, in the Sainte Chapelle, as drawn by T. S. Boys in 1839, the mullions descended some way down the walls on the outside, though they are stopped before reaching the lower windows. St. Stephen's, as Lethaby saw, owed so much to the Sainte Chapelle, 16, that there can be little doubt that its architect, presumably Michael of Canterbury (1292), was instructed to build it 'like' that chapel, the royal chapel of Paris.



20, canopy of the Tomb of Jeanne, Countess of Toulouse, c. 1261.

Thus, St. Stephen's proclaims no more than a slight advance, one however which in view of the future is all important. We see how the same feature is used in the contemporary chapter house of Old St. Paul's. The mullions are brought through the sill down the walls and are stopped above the lower arches. Here, as at Gloucester, the reason for stopping is evident. A passage way is required through the lower arches. Glazed windows in St. Stephen's permit the mullions to continue down in front. If we consider the effect somewhat unsightly, we must not therefore consider it improbable. It



19, a gable from Notre Dame, Paris, circa 1250.

⁷ Mackenzie, Intro. p. vi.

⁸ Lasteyrie, pp. 154, 155. ' . . . un charmant spécimen du style rayonnant . . . ' that is, not of the style of the Midi, but of North French style, and thus in the height of fashion.

⁹ Mackenzie, Intro. p. vi.

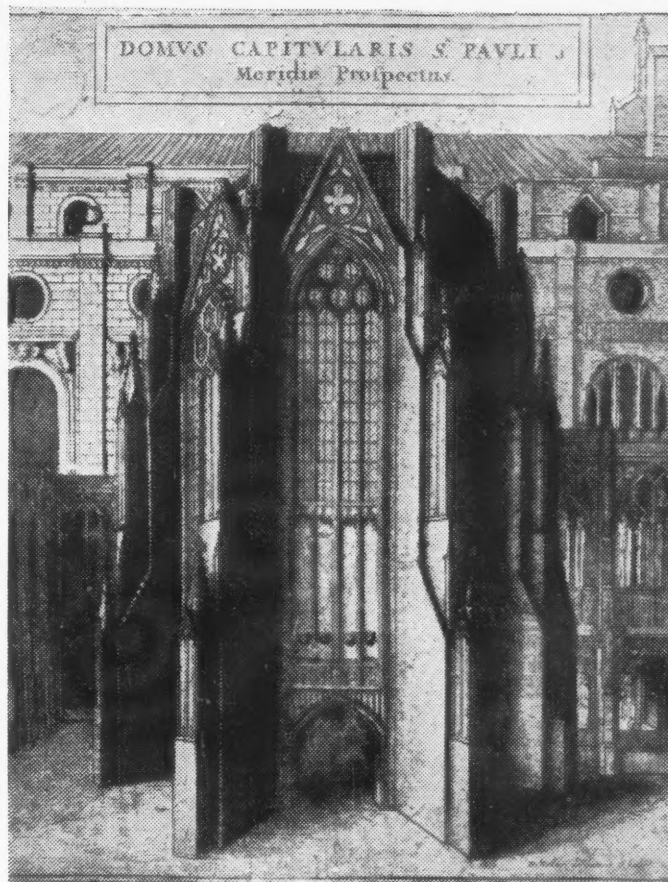
21, part of Hollar's engraving of the Chapter house in Old St. Paul's, built circa 1332 by William Ramsey.

seems to be another variety of what may be called a French trick.

At Séz the oculus between trefoils in the spandrels of the nave arches is so placed that it is cut in half by the vaulting shaft passing in front of it. That is to say this effect is deliberately aimed at. Again, in the triforium of Evreux the geometrical design of the parapet is so placed as to be cut, and as it were 'spoiled' by the vertical shafts. Thus what St. Stephen's intends to display is the extreme height of French fashion.

As to Gloucester, we should undoubtedly look at it in the same way. Fashion here reaches a new high level. Just as St. Stephen's has increased the vertical lines in number and in length, so Gloucester multiplies the horizontal lines. If the transomes of the clerestory windows and of the triforium were removed, there would be nothing left with which we are not familiar in French Cathedrals. Gloucester requires independent consideration. There is much that needs discussion. Here it is only sought to show what features demonstrably come from London, and no account is taken of those which in all probability have a West Country provenance.

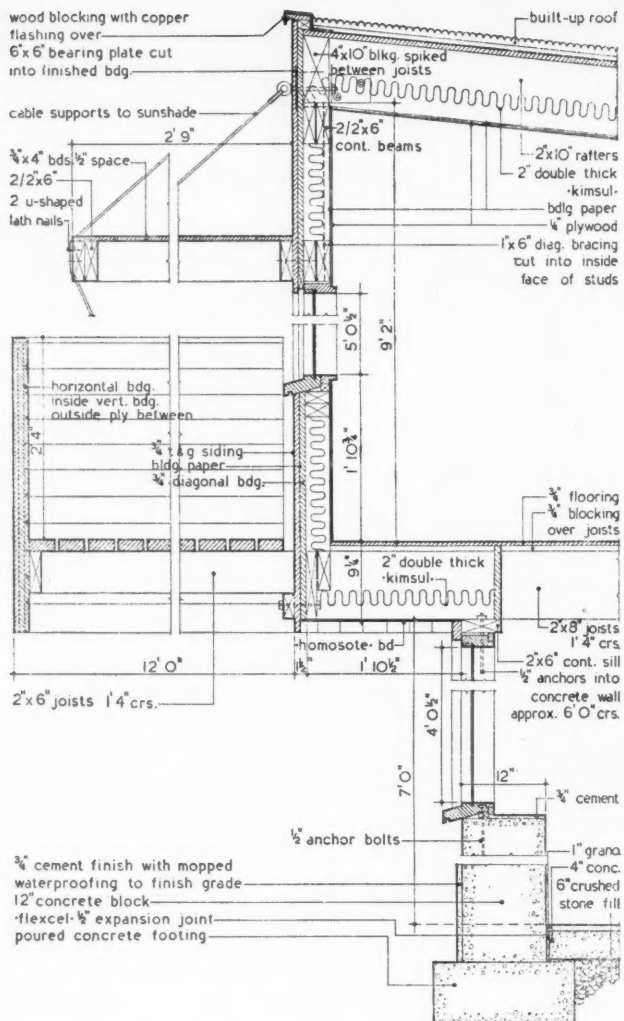
The chapter house of Old St. Paul's, 21, derives all its identifiable features from St. Stephen's. The chapter house, or rather its surrounding cloister, gives to Gloucester the design for its new clerestory windows. But this way of putting the matter should not mislead. It does not mean at all that William Ramsey, who built the cloisters and chapter house, must have built Gloucester Choir. As all features which we can recognize in the chapter house come from St. Stephen's, and as William Ramsey himself came from that building, we may legitimately infer that the design of the cloister, reproduced in the clerestory of Gloucester, also came from St. Stephen's. In this case it would be from the Alura, or passage way built for the King's convenience in reaching the Chapel. William Ramsey was working on this before he went to St. Paul's.



There is no connexion between St. Paul's and Gloucester whatever. On the other hand the connexion between Gloucester and the Court at Westminster is a very striking one. The King's father, Edward II, lay buried in St. Peter's Abbey. His tomb is the centre of a cult, and the royal interest and royal gifts are a matter of record. The royal saint who lies in the Choir cannot be removed to his own Chapel in Westminster, so his Chapel is brought to him, and St. Stephen's is built up round him. It seems in fact evident that the work was put under the ordination of one of the great masons of the Court School, and equally evident that the West Country masons listened to all that was said, and then did things in their own way.

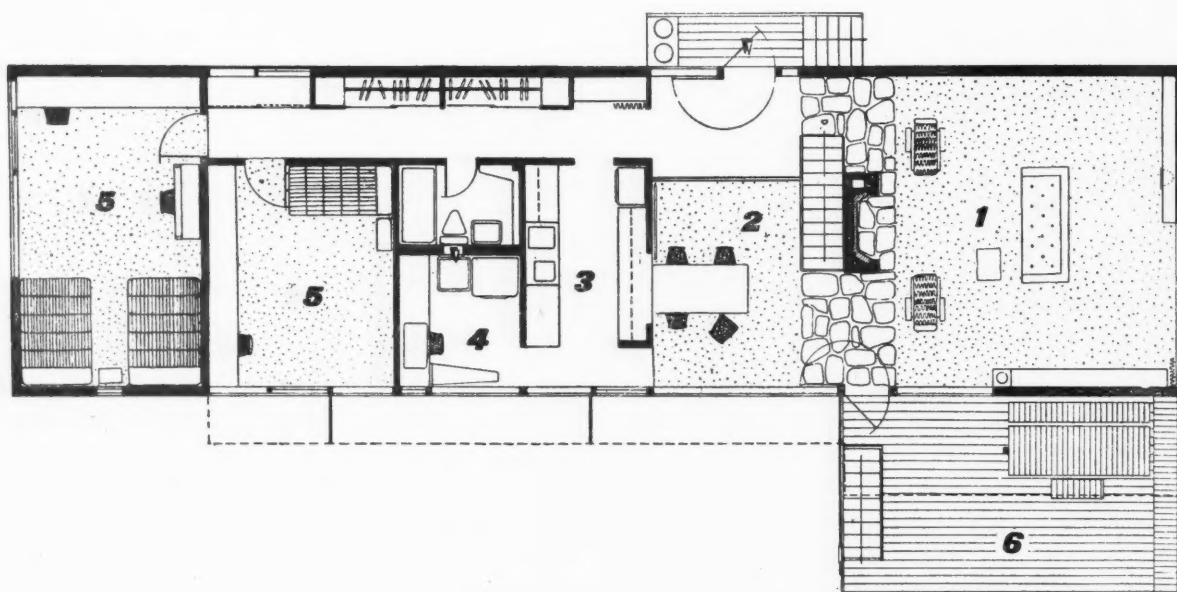
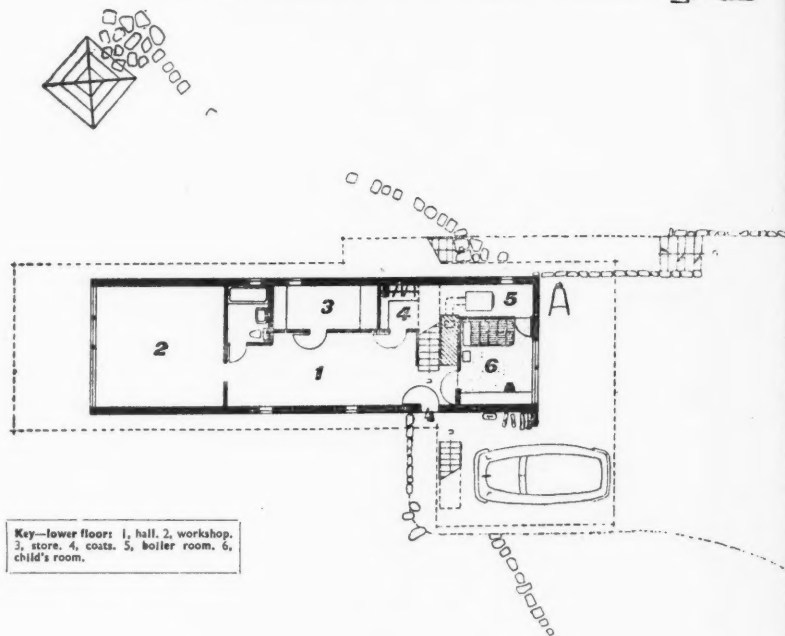


22, the development of the Town Canopy. In a, the Tomb of Geoffrey Plantagenet (died 1150), it is a group of three buildings or one tripartite building; b, the Tomb of Jean de Sancerre, Barbeaux (thirteenth century), with a wall and a building pulled open into two fronts; c, in the Tomb of Guy du Plessis Brion, Ourscamp (thirteenth century), it becomes a tower with six identical windows above a roof; finally, in d, the Tomb of Jean de Tot, Abbot of Jumièges (died 1293), it has become panelling of a pre-Perpendicular character. The title-piece on page 3 is the Shrine of St. Erkenwald at Old St. Paul's with similar panelling placed behind a gable.



section through suspended terrace and living-room wall

MARCEL BREUER'S OWN HOUSE



Key—upper floor: 1, living-room. 2, dining-room. 3, kitchen. 4, utility room. 5, bedrooms. 6, terrace.



room, 2,

lity room.

room, 2,
lity room.



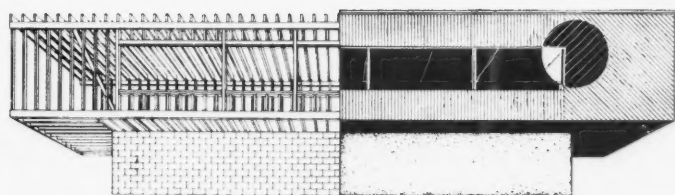


1, main façade of the house from the east.

1

MARCEL BREUER'S OWN HOUSE

MARCEL BREUER: ARCHITECT



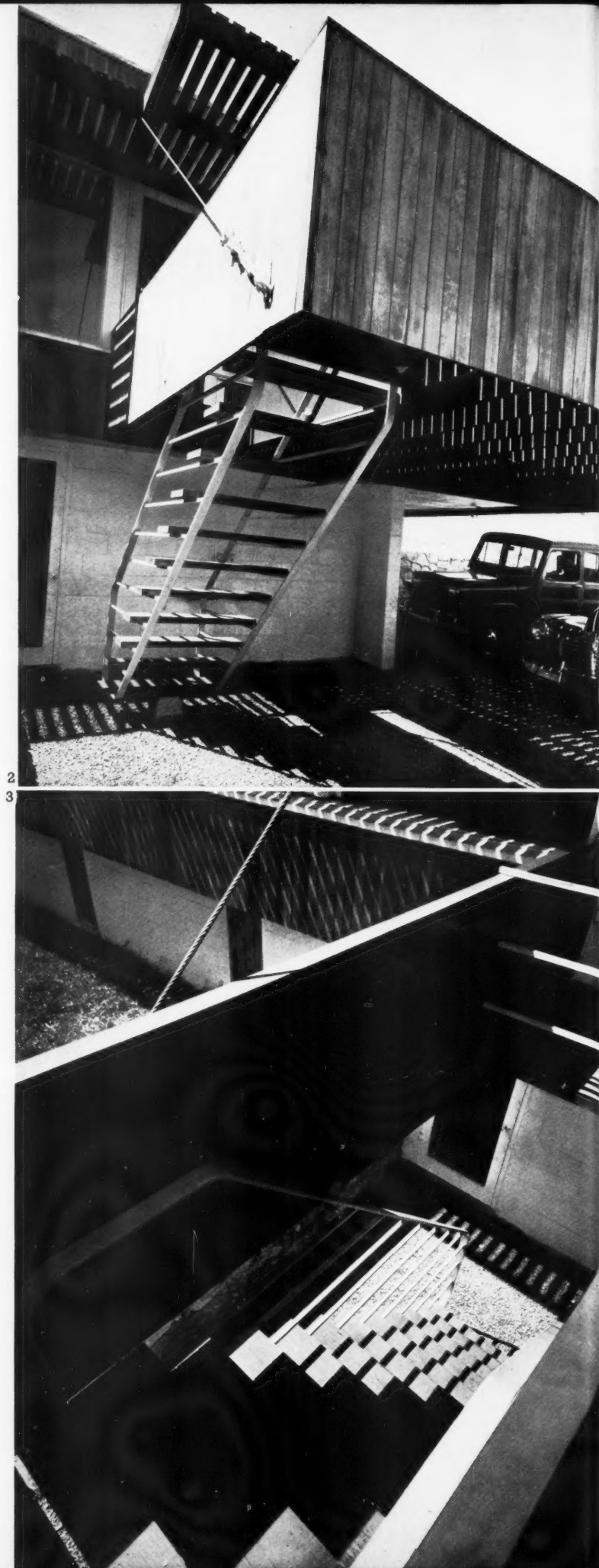
elevation showing system of framing

The house is sited on a hillside with views of a rolling countryside that are intimate but undramatic. The main aim in planning was to reduce housekeeping labour to a minimum, and many devices and machines are installed to assist in this. The general details of the house are extremely simple. All main living functions are placed on one level on the upper floor, with bedrooms and living-rooms next to the kitchen, which is regarded as the centre of the house, and to which there is ready access from all other rooms. Bedrooms are designed for general rather than for particularised use, and contain a piano (in the main bedroom), and desks for drawing, painting and correspondence. Auxiliary activities are confined to the lower floor, which includes children's rooms, so that noise and dirt are kept away from the upper part of the house. Construction is based on the traditional American 'frame-type' house, and the joinery work throughout is so uncomplicated that it is almost primitive in its simplicity. For economic reasons, and

MARCEL BREUER'S OWN HOUSE

also because there was no need for it to be extensive, the lower floor was kept as small in area as possible, with the upper floor cantilevered out ten feet at either end of the house. These cantilevers are supported by the stiff ends of both long walls of the house, which are made rigid and structurally supporting by means of diagonal sheathing and boarding, as shown in the drawing on page 11. The porch is suspended from the main body of the house by means of steel cables, anchored by turnbuckles and bolts of a type used in the rigging of boats. The windows on the east are protected by sunshades, which are also supported by tension cables. The ground floor is of painted concrete blocks, and the upper floor of vertical or diagonal boarding, finished inside with painted plywood. Ceilings generally are of painted plywood; the larger bedroom ceiling is natural gum plywood; the living, dining and hall ceilings are in cypress boarding. Floors are covered with Haitian mattings, and

(contd. on p. 14)

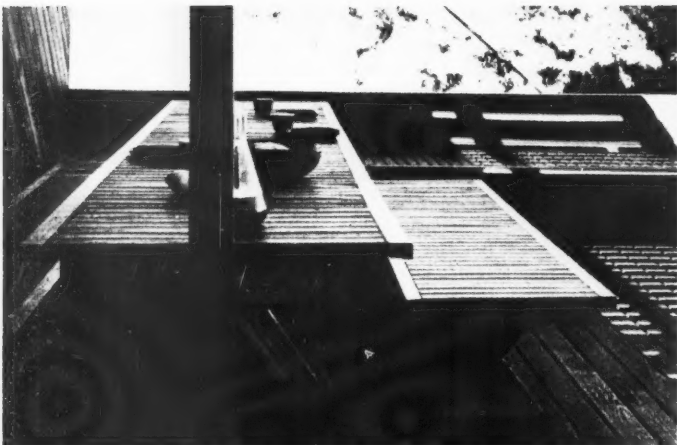


On this page: 2, the hanging balcony with steel staircase to the upper floor suspended from it. This shows the steel tension cable carrying the porch, and the yacht-type turnbuckle; 3, a view, from the hanging porch, of the staircase; facing page, 4, the main living room on the upper floor seen from the dining room, and showing some of the built-in furniture; 5, another aspect of the living room, showing the door leading to the balcony.



4
5



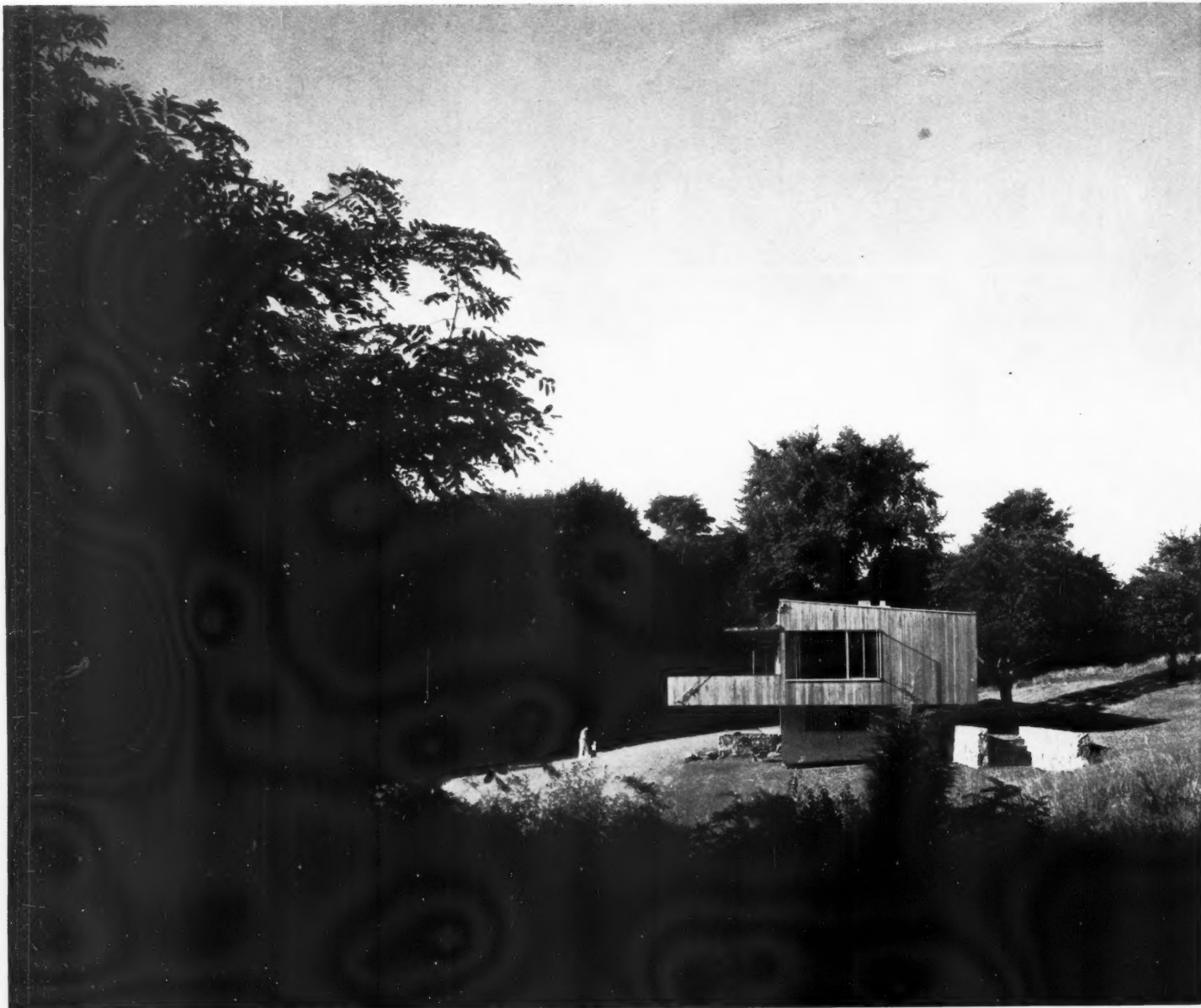


6, table and seats in the verandah.

MARCEL BREUER'S OWN HOUSE

(contd. from p. 12)

6 have surfaces of bluestone or black asphalt tiles; paint-work throughout is white, with some walls in dark and medium grey, neutral brown and cobalt blue; doors are painted cadmium yellow, cobalt blue, or Chinese red. Desks, bookshelves, working counters, etc., are simply constructed and are built-in, and the only movable furnishings are beds, chairs, dining table and radio. Hot water is provided by an oil-fired heater. One plumbing stack serves two bathrooms, kitchen and utility room.



7, elevation from the north-east.

Bankside Regained

A scheme for developing the South Bank of the Thames with an eye to the 1951 exhibition

In 1951, in commemoration of the Great Exhibition of 1851, the Festival of Britain will open. A most important part of it is the central exhibition on the South Bank of the Thames—an area now largely derelict and separated from the river by a mud flat. The immense opportunity the Festival brings for London to revive once and for all this evocative and uniquely placed, but sadly run down, district, must not be lost. The new concert hall, national theatre and government offices due to be built there will, it is true, be permanent. But, lacking some clear plan, the 'cultural centre' as the L.C.C. have named it, will, once the exhibition has closed, be enveloped nightly in the kind of gloom only to be found in a district of offices and warehouses, when the workers have left for home. In the pages that follow the REVIEW puts forward a plan to counter this danger and to revive the whole of Bankside from Westminster to London Bridge (the exhibition site only extends to Waterloo Bridge). The key to the plan is a new Bankside pier stretching from a point just downstream from the County Hall to beyond Blackfriars Bridge. This pier, with pubs, cinemas and bandstands, and its overwhelming views across the Thames to Westminster and the City, in addition to linking the three south bank zones (shown on the map below), is designed to attract the Londoner at present reluctant to make the jump over the Thames, and give London what it has not had for a couple of hundred years—a water front.

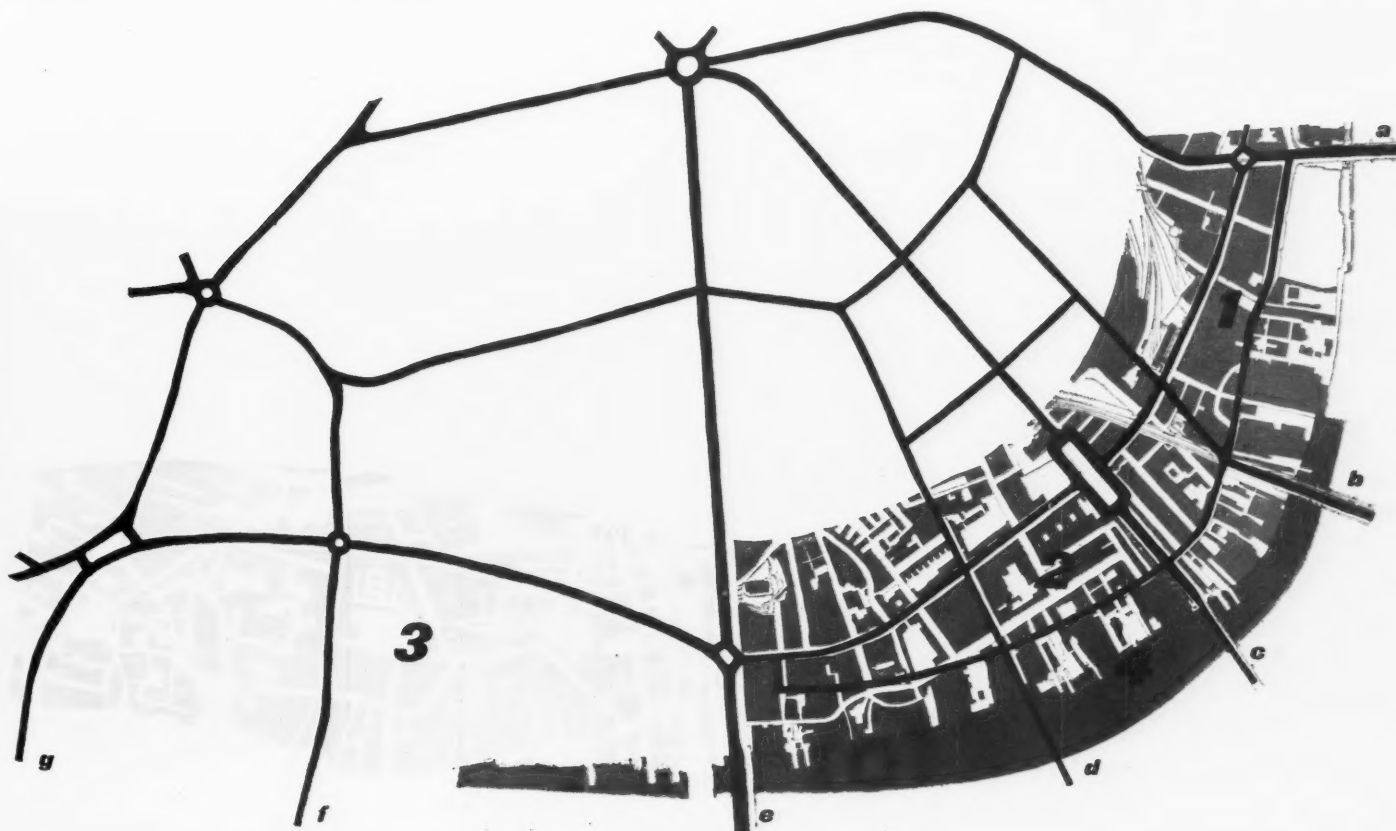
THE REVIEW'S SOUTH BANK SCHEME The map below shows the four main zones of THE ARCHITECTURAL REVIEW's plan. On it is superimposed in black Sir Patrick Abercrombie's road proposals for the area as shown in the County of London Plan (Macmillan 1943). The bridges are as follows: a, Westminster. b, Charing Cross (proposed). c, Waterloo. d, Temple (proposed). e, Blackfriars. f, Southwark. g, London.

1, the cultural zone

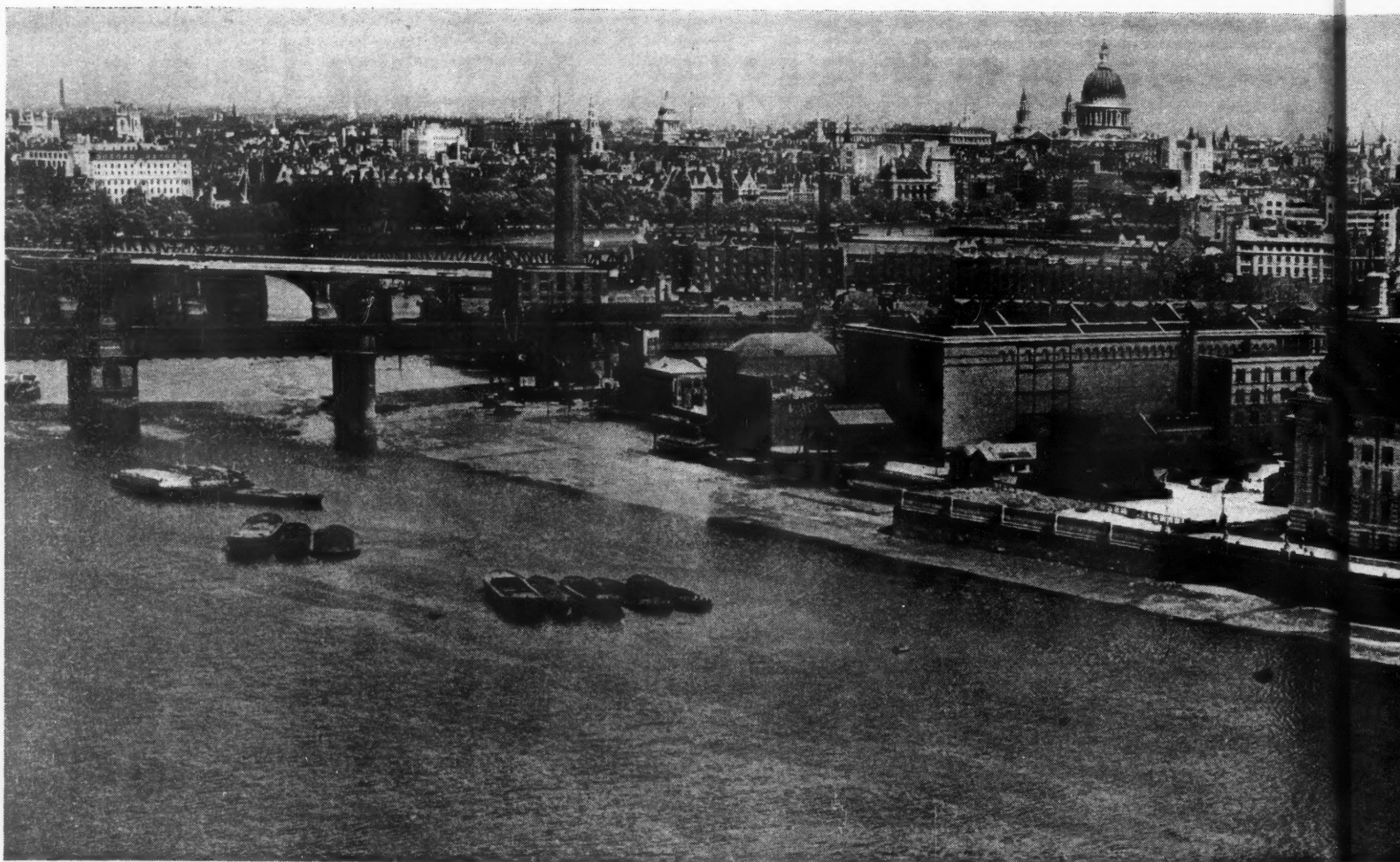
2, the office zone

3, the domestic-industrial zone

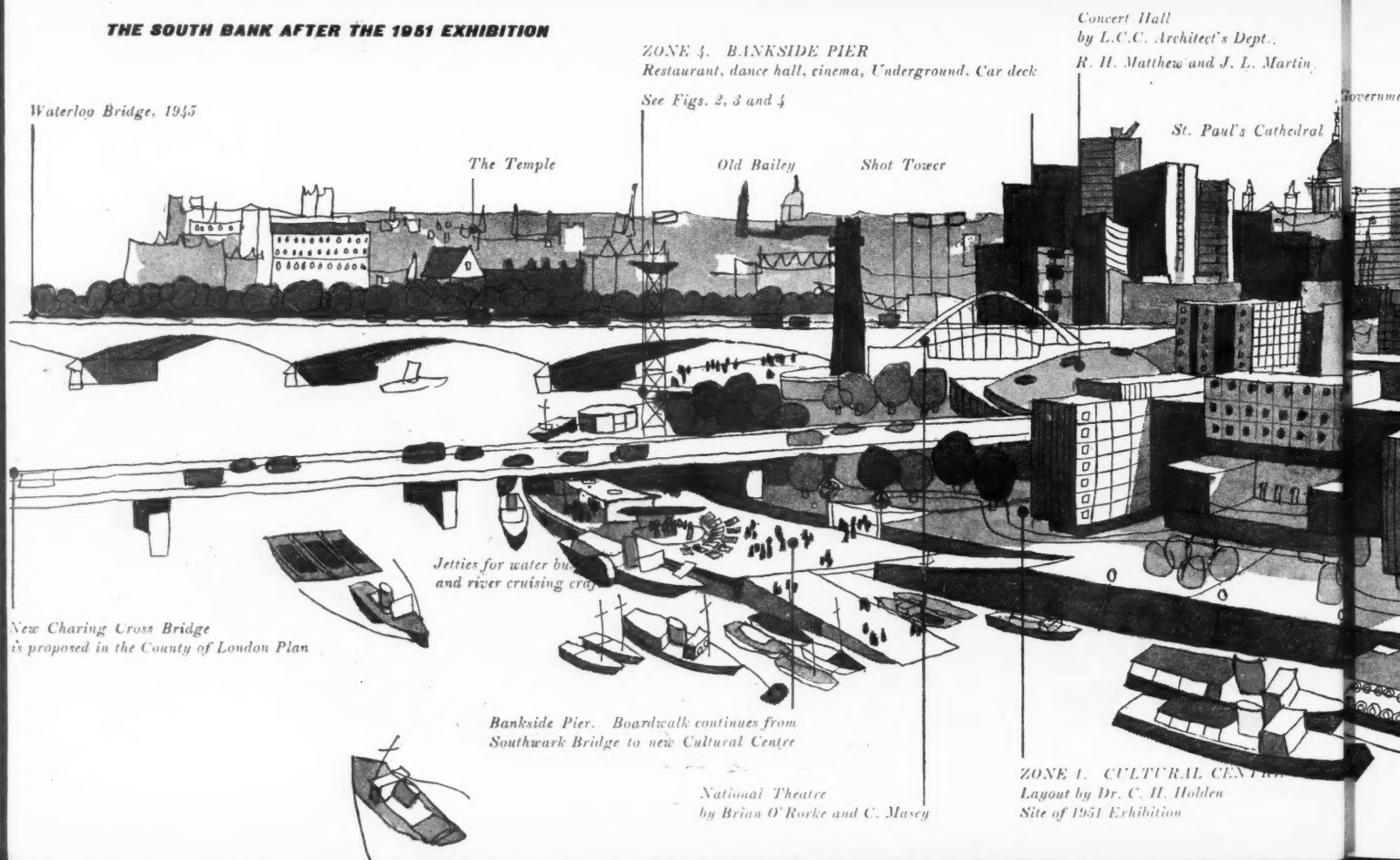
4, the Bankside pier



THE SOUTH BANK BEFORE THE WAR



THE SOUTH BANK AFTER THE 1951 EXHIBITION



THE NEW BANKSIDE PIER

Though the river runs through London, London has no riverside. This statement is not in the least prejudiced by the existence of the Thames Embankment, for the word riverside implies more than a difficult sight of a distant expanse of water over a particularly large slab of granite. It implies riverside life, in intimate contact with the river, boats, watermen; it implies the possibility of eating, drinking, smoking, talking within the frame of this atmosphere—the social life. For good reasons this delightful ideal can never now be realized on the North Bank; on the South, fate has so played her cards as to make the existing generation of Londoners the decisive factor in saying whether it ever *is* to be realized. It can be. In fact, it is likely that the 1951 Exhibition which occupies part of the site shown on this page,* will utilize the river by means of rafts in just this way. The Port of London Authority though not prepared to commit itself has indicated to the REVIEW that it knows of no circumstance (such as tide, difficulty of navigation, etc.) that would put a South Bank pier out of the question. The REVIEW has therefore put forward these suggestions as a first approach. It argues that a pier occupying the place of the mud seen in the photograph here at low tide could not interfere with river traffic (the moored barges have the Channel to port, i.e. on the left of the photograph); that, built out, as it would be, *in front of* the embankment wall it would not occupy valuable office space, nor would it interfere with the activities of the Government offices which are already scheduled to rise from the rubble of the blitzed sites.

There are also positive gains to be made from the planner's point of view. These are described in greater detail on page 19. Briefly the pier will link the three zones illustrated in the map on page 15 (the cultural zone, 1, the office zone, 2, and the domestic-industrial zone, 3) both to one another by a broad and safe pedestrian way, equipped with pubs, restaurants, cinemas, Underground stations, etc.; and to the river by the provision of ample mooring facilities. Even more important, it means that an area which would otherwise become at night time a desert of after-office-hours gloom (see the County Hall promenade on page 24) punctuated by the brave but hopelessly inadequate opposition of a concert hall, theatre and possibly an hotel or two, will, in its pier, with the river alongside and the segregation of vehicular from pedestrian traffic, possess attractions greater than any in the West End. The siting on the South Bank of the new concert hall and national theatre will thus be justified and the building of a much needed hotel, linked to Waterloo Station, will be a practical proposition.

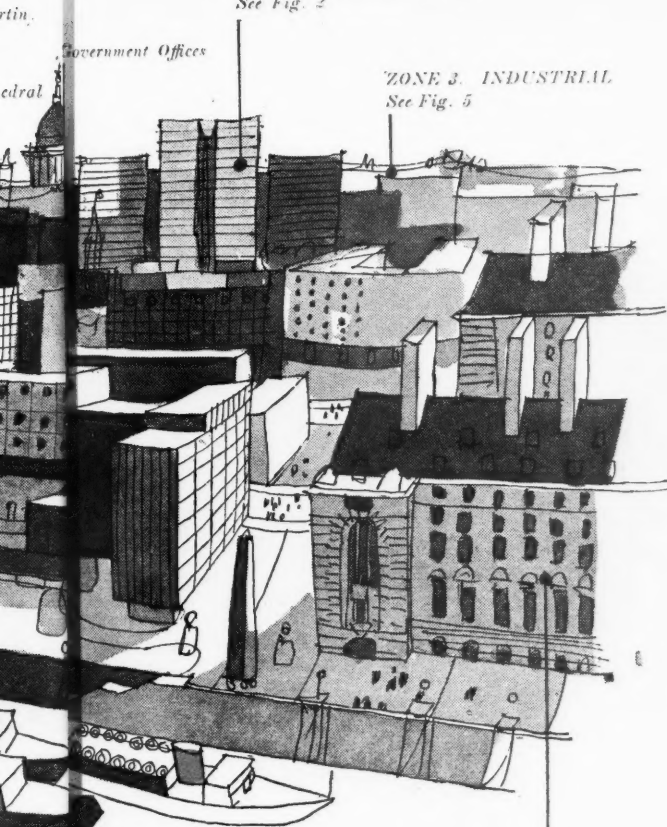
At any age but a scientific one a pier along Thames side might have been a little chilly in the English winter. To-day there are few freaks of wind or weather that modern technics cannot overcome and even turn to advantage. The one simple basic clue to the whole idea is that the English like water. London was born, and still is, essentially a riverside community, its citizens are a Thames-side people. For centuries the Thames was in the most liberal sense the High Street of London, and right up to the seventeenth century Bankside provided the gay metropolitan life whose modern equivalents we all want to restore.

* The 1951 Exhibition will cover the area between County Hall, Waterloo Bridge, the river and York Road.



ZONE 2. COMMERCIAL
See Fig. 2

ZONE 3. INDUSTRIAL
See Fig. 5



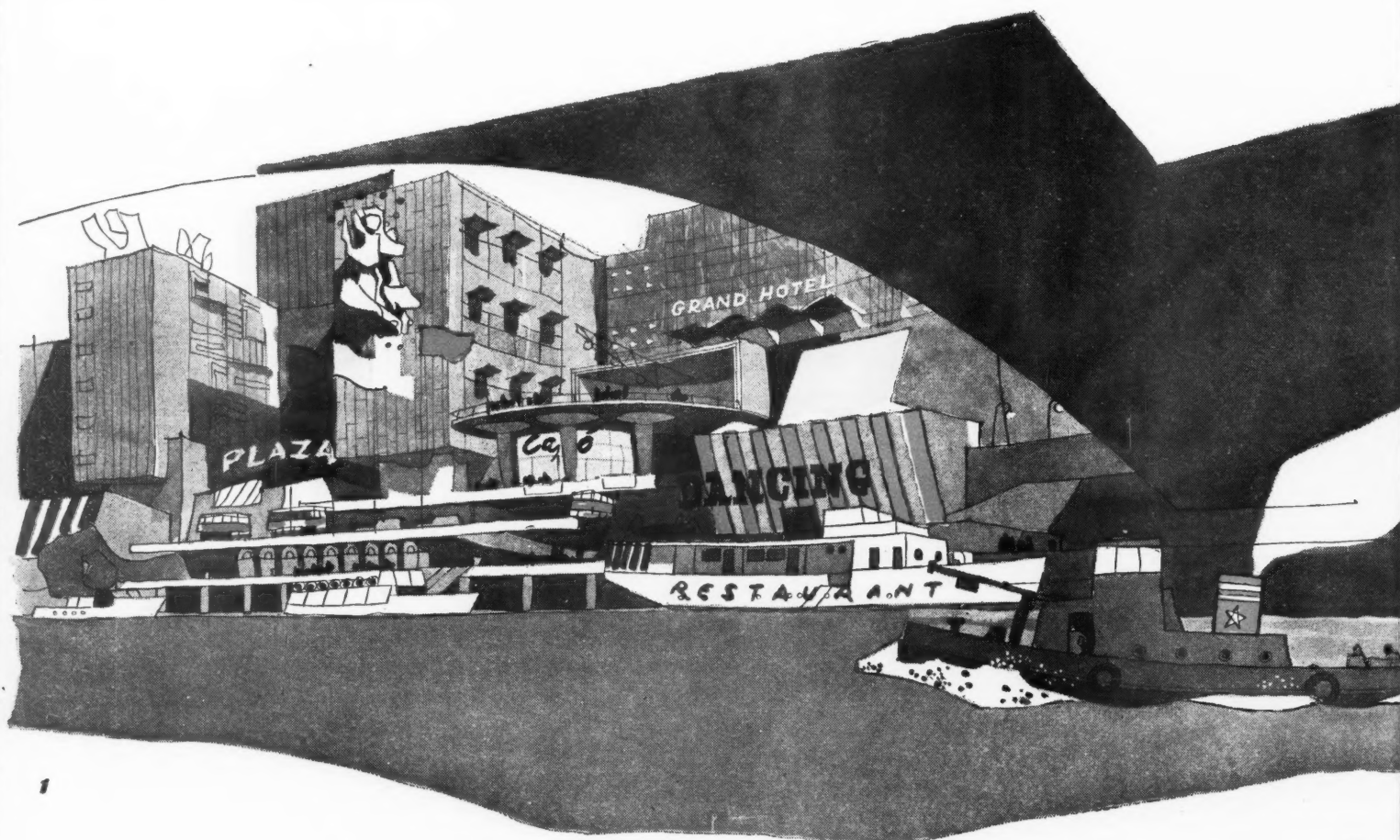
London County Hall, 1912

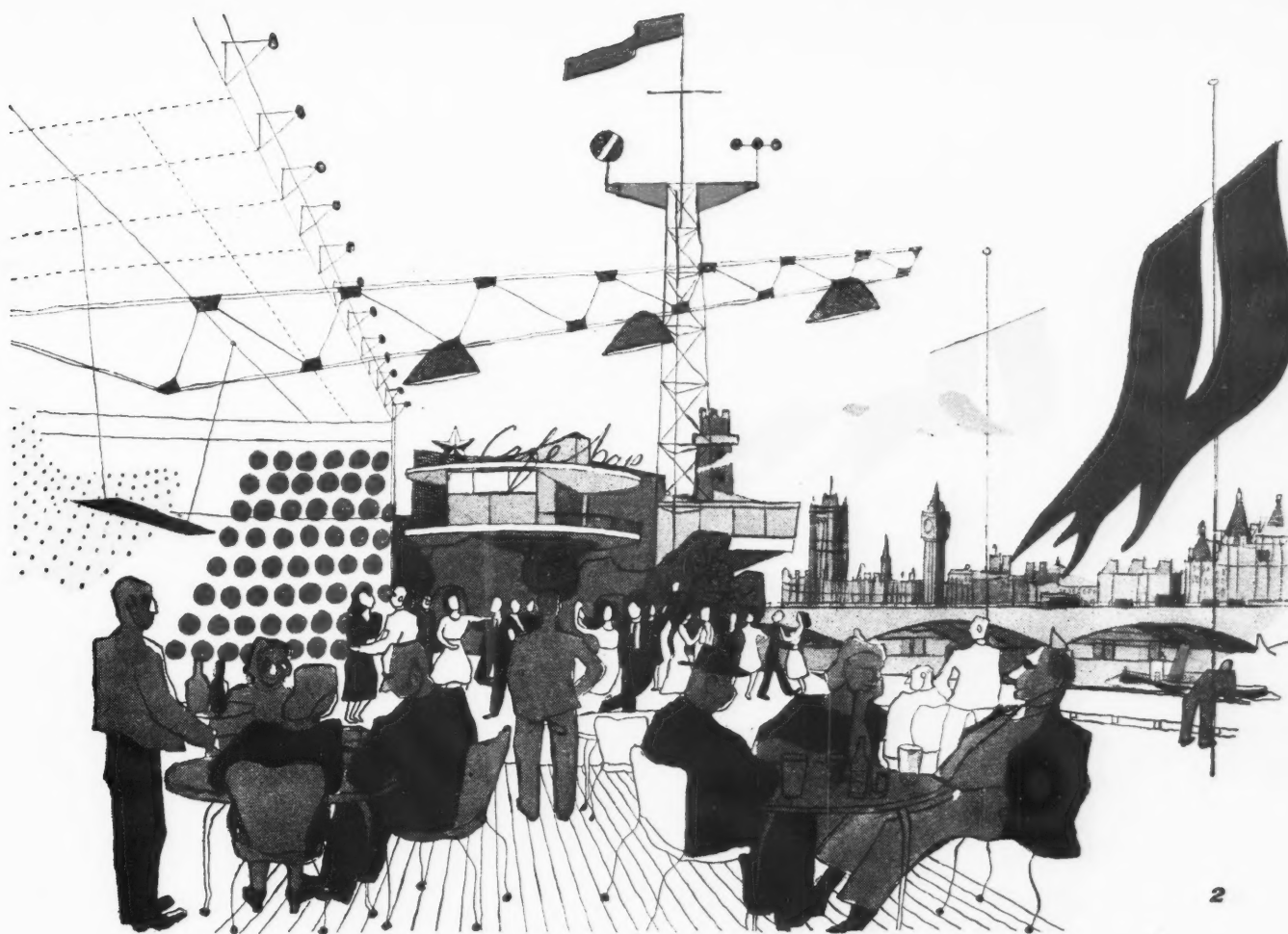
In 1951 the South Bank between County Hall and Waterloo Bridge will be the site of an exhibition which commemorates the Great Exhibition of 1851. A concert hall will go up and there will be fireworks, bright lights, noise and extravagance, and, for the first time since the seventeenth century, great crowds of Londoners and visitors from all over the world will cross the Thames to Bankside for the sole purpose of enjoying themselves. In a matter of months, however, this re-infusion of life into the South Bank will cease. The fireworks will be put away, and in spite of the crowds queuing nightly for seats at the National Theatre, which is to be built after the exhibition is over, the site will again subside into the haphazard line of the industrial South Bank. Looking at it today it is hard to believe that for centuries it was London's pleasure ground. The congestion on London Bridge obliged the coaches to halt on the South Bank, and the Borough High Street was filled, at one time, with coaching inns such as 'The George.' The same congestion plus legal and social restrictions forced the theatres, bear baiting, and other simple pleasures to Bankside. The place had the kind of vitality Leicester Square has today, and what is very important, catered for all tastes and classes, being in no sense a working class or upper class preserve. There was Hamlet and Macbeth and there were also the penny gaffs and travelling shows.

The Site: The REVIEW's scheme extends from Westminster Bridge to London Bridge, along the South Bank of the Thames to a depth of between a quarter and half a mile. At the moment the site is covered by a variety of buildings. Starting from Westminster there is the County Hall, a 'modern and imposing structure' which has laid down a line of development it is not

proposed to follow. Between the County Hall and Waterloo Bridge lies a derelict area of rubble and blitzed sites, the area chosen for the 1951 exhibition. From Waterloo to Blackfriars Bridge the river front is occupied by wharves and warehouses which include refrigeration plant, etc. Behind this lies an incredibly seedy neighbourhood of mixed residential and commercial use. Utilitarian modern buildings jostle with semi-blitzed stucco squares and terraces. Between Blackfriars and London Bridges the use is mainly wharves, warehouses, printing and light industry. Residential building is represented by the arid working-class apartment block. It is here that the site is being cleared for the new Bankside Power Station, close to Bankside with its last remaining example of eighteenth century building at Cardinal's Wharf. Of all the stretch of river this last half mile contains the most lively building. The warehouses and wharves are superb with their narrow, flour-whitened streets, strange oriental scents and strong colours. They abut on Southwark Cathedral and the Borough Market in a wonderful confusion. Bankside itself, which is the Wharfside proper, is also noteworthy for its impressive scale and unique view of the North Bank. A narrow street, it converges on the open river in a way that is always exciting.

Present Trends: The REVIEW's proposals are in some ways opposed to the trend of development which threatens this 'terra incognita'—so amazingly close to the centre of London. The first major move in this invasion was the building of the County Hall opposite Westminster. This structure is so paralyzing that it will need originality to conceive an alternative and fortitude to realize it. Further to the west beyond Lambeth Palace can be seen, on both sides of the river, the sort





2

of development which is the modern counterpart of County Hall. First an embankment wall, then a roadway 'to enjoy the river,' then a stream of traffic and then an imposing building. The whole effect of this development is to reduce the scene from a riverside town, whose charm lies in the juxtaposition of waterside social and business life, to a mere commercial thoroughfare, one side of which remains for ever unbuilt-up and consequently bleak to a degree. A more enlightened contemporary tendency is to reserve a strip along the river bank for 'open space,' but, like most of these abstract planning terms, that is as far as it goes. It remains frightfully open space. The river retires for all time behind its embankment, the thin grass grows under the ornamental trees and then the farce ends in a tall building specially suited to produce a nasty down draught.

The L.C.C.'s proposals for the South Bank are much more interesting, in that they provide definite amenities such as cafés and swimming pools, but they still lack the sense of river.

Bankside Regained: It is the sense of river, the marriage of Thames with Thames-side, that the REVIEW's plan sets out to re-establish. And it tries to achieve it by providing what is, in fact, an obvious city amenity, a riverside pier (marked in purple on the map on p. 15) which is to stretch right round the arc of the Thames. Behind the pier, called Zone 4, fall

into line the other three zones—

- (1) from Westminster to Waterloo Bridge—the cultural and administrative zone (and the site of the 1951 exhibition)
- (2) from Waterloo to Blackfriars Bridge—the commercial zone
- (3) from Blackfriars to London Bridge—the residential-industrial zone.

Zone 4 begins beyond the embankment wall downstream from the County Hall and sweeps from here round to Zone 3, passing under the proposed Charing Cross Bridge, and Waterloo and Blackfriars Bridges on the way (1, page 18, part of the pier with the two-tiered riverside drive and promenade above it, and offices and hotels behind, from below Waterloo Bridge). It is as a centre of leisure and entertainment that the pier is visualized. On its decks and promenades will be found cinemas, variety theatres, dance halls, open and closed (2, above, the convertible summer-winter dance hall below the Grand Hotel, as seen from the river in 1), restaurants, bar-counters, exhibitions and pubs. So that the pier shall not degenerate into a mere playground for passive entertainment, where people just sit and look, there will be space for deck tennis, ice and roller skating rinks, and competitions. The solitary bather (page 20) who has plunged bravely into the river and comes out by way of a slippery stair, inarticulately points the need for a swimming



3

place. There will be floating restaurants in boats, landing stages for the waterbuses, and full transport facilities by Underground and land-bus services (3, above, shows some of the facilities on the part of the pier just downstream from the proposed Temple Bridge). It is not a conscious echo of the old South Bank pleasure gardens, but the satisfaction of an existing need, the whole thing coming to a climax at a magnificent and carefully arranged Pierhead where the buses and private cars can come up to take a look at the river and the North Bank, with St. Paul's on one hand and the Houses of Parliament on the other (4, 5, and 6, on the facing page, are ample evidence that a journey to the Pierhead would be no waste of petrol or shoe-leather). As it proceeds towards the third zone, where it ends, the pier gradually obtrudes less and less until it becomes eventually merely an appendage to the river wall, doubling for Bankside but on the river side of the wall.



Zone 1. From Westminster to Waterloo Bridge. This zone is to contain a cultural and administrative centre as scheduled

by the L.C.C. and foreshadowed in the Holden plan. Here will be the new Whitehall. The Ministry of Works has already leased part of the site from the L.C.C. for office buildings. The actual administrative offices are visualized as beginning at second floor level, so that the ground floor is turned into shops, pubs and restaurants which will be brightly lit at night, and the first floor into restaurants, libraries and exhibition space. At the back of the site will rise a great hotel, adjoining Waterloo Station, for visitors who will arrive by train and get their first view of London looking from their suites over the Thames to Westminster and St. Paul's.

Zone 2. From Waterloo to Blackfriars Bridge, the natural and economically dominant emphasis is commerce. As transport improves and ships increase in tonnage, the wharves and warehouses are gradually moving downstream to deeper water. It seems inevitable that on this frontage and hinterland the present use will give way to office buildings. Here we find the centre of the great arc of the Thames whose northern bank is bounded by Westminster and St. Paul's. Clearly a site which cannot be frittered away into Thames Houses and Peabody flats. Here would be a great 'radial city' of commerce with hotels on the river front. Whilst keeping one eye on the 5:1 plot ratio, laid down for the City by the consultants Dr. C. H. Holden and Prof. W. G. Holford in 1947, the REVIEW is of the opinion that greater heights can be achieved on this riverside site than

(Contd. on p. 28)



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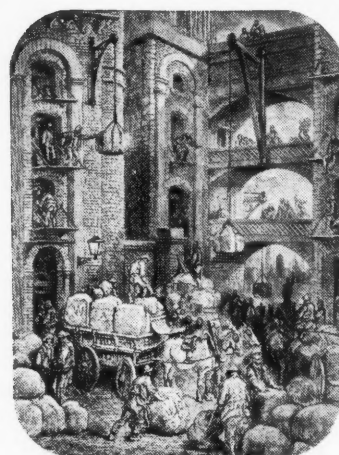




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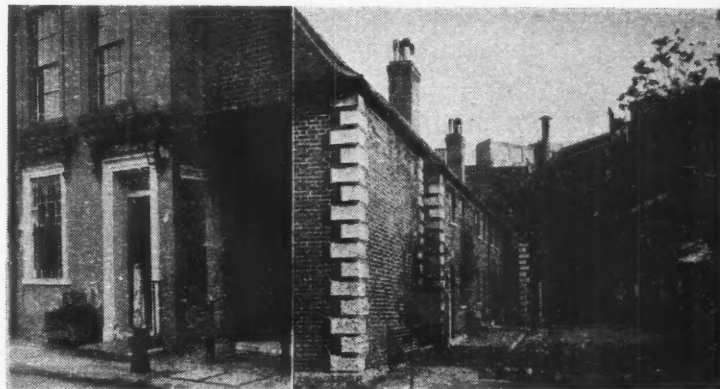
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(Contd. from p. 20)

in a completely built-up area, for it is kept open all the time by the Thames on its northern flank, which 'takes the shadow.'

Zone 3. From Blackfriars to London Bridge. Here is the hard edge of river commerce, and it is proposed to leave the use zoning much as it is. This is the area which contains by far the richest agglomeration of interesting buildings, from the great warehouses celebrated by Gustave Doré (7-11, on the facing page) to the intimate domestic buildings typified by Cardinal's Wharf and Hopton's Almshouses shown in the photographs on the right. Doré's waifs and strays may have disappeared from under the bridges, but the South Bank's visual qualities that he depicted in his engravings are still there for whoever cares to see them, even to the cart-horses. For once it seems that preservation and economics work hand in hand. It also appears that industry will be given a firmer foothold with the erection of the power station at Bankside. (Any comment on this is difficult; it is an act, 'aesthetically speaking,' of a criminal nature on the part of the government, but the planner is always having to deal with folly of this kind.) The proposal is to fill in the residential gap in this zone by giving encouragement to the tiny Cardinals Gap colony, giving it pubs and bright pub signs and making it a lively foil to larger blocks of flats rising behind. New light industries will be encouraged but domestic life will keep the life blood flowing. Multiple use of an area in this manner has in the past been regarded as a result of *laissez-faire* and much to be deplored by the planner. Today its charms are beginning to be realized, and its possibilities as a

technique of planning explored. The accepted planning technique of use-zoning is a necessary and effective one, but in practice it is often, for no good reason, used (perhaps through *faute d'esprit* on the part of the planner) to zone an area for one single use, where multiple use would be more appropriate. The South Bank's Zone 3 is just such an appropriate area, and Gordon Cullen's final drawing, 12, with the pier, which has trailed on into a towpath, the local pub, the domestic square, the cranes, warehouses, and power station, shows how congenial planning, combined with a little imagination, can make zoning for multiple use.



12



13

CONCLUSION

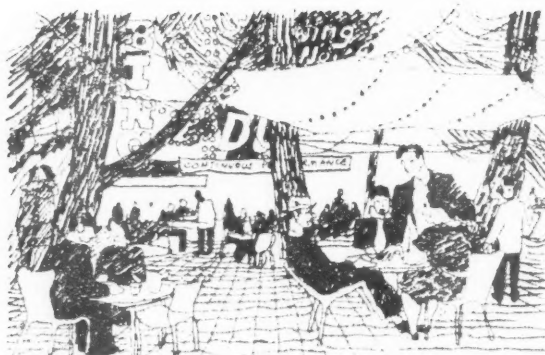
The conception of a reborn Bankside put forward on these pages must be accepted wholeheartedly or not at all. Half measures are useless. The public may feel that the L.C.C. have done their duty by Londoners in labelling the area between Westminster and Waterloo bridges a 'cultural centre' and in allocating sites for a concert hall and a national theatre. But the ultimate objective is to bring the South Bank within the orbit of those who now seek relaxation and refreshment in the West End—to break down the psychological barrier that makes the public regard crossing to the South Bank, though it is no farther from the Strand than Piccadilly, as an excursion into Surrey—and this will not be achieved if the concert hall and theatre are mere islands of entertainment lapped by an area of gloom.

The obvious way to avoid this is to exploit the unique position of the South Bank. For this great arc, created by the curve of the Thames,

projects right into the heart of London. From almost any point along it there is not only a special sense of spaciousness combined with direction that only a major river in a metropolitan city can give, but there are constantly recurring, and supremely beautiful, views (see page 25) of that city's chief architectural monuments. The only place from which these pleasures can be experienced is along the riverside, and the best way of bringing them to numbers of people is by the construction of a pier such as has been described in these pages, and by zoning the areas behind it according to sound principles of town planning.

As a leading article in *The Times* for December 1 pointed out, there is already one danger spot, where ill-considered development might ruin all our chances. It is the river front alongside County Hall, which the L.C.C. have leased to the Ministry of Works for new government offices. We know too well what government offices are like after six o'clock; in the day-time a hive of industry, but, when the civil servants have gone home: closed doors, unlighted windows and pavements, deserted except for a patrolling policeman. The atmosphere thus evoked of a city of the dead is guaranteed to cast a blight over the most well-intentioned recreational centre. This blight can be seen in operation at County Hall, where no life of any kind stirs along its frontage, and the broad terrace between it and the river is a deserted waste of paving by day and a pit of blackness by night, 13.

The new South Bank requires light and animation in its streets, and the obvious way of providing these is to cater for the public at street level, leaving the upper floors to the government departments. The ground floors of the new government offices could be given over to cinemas, cafes and such like (as in the proposal for Leicester Square, 14, by Gordon Cullen made in 'A Square for every Taste,' *ARCH. REV.*, Oct., 47) and the first floors to restaurants, with the benefit of the river view which would otherwise be wasted on bureaucrats too busy to appreciate it—it is said that the officials working in the part of County Hall overlooking the river all sit with their backs to the windows. In fact, of course, these cafes and restaurants along the streets and the pleasure pier along the waterfront would be an asset to no one more than to the civil servants themselves, unless it is to the visitors to the hotel that is planned for the back of the site, adjoining Waterloo Station. Such an hotel in fact can hardly hope to succeed if those who stay in it, when they set out for an evening's entertainment, have to find their way among deserted government buildings to the restaurants and pubs north of the river. A new Whitehall is not incompatible with a new West End, as long as the Ministry of Works show the needed imagination. But if the spontaneous liveliness a real West End demands is discouraged, though with the best intentions, on the South Bank, any number of concert halls will not make it into the area of public resort that the L.C.C. envisage.



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There are few enough landscape architects, and little modern literature about landscape architecture. Though English gardening, through the influence of Jekyll and others, has again made contact with its own rich tradition, contemporary practice (except in the matter of flowers) has added nothing important. This is where the work of Garrett Eckbo, who is the outstanding American landscape architect, becomes significant. To orthodox gardening theory he has added a modern technique without finding it necessary to make a clean break between past and present; he has bridged the gap between traditional and modern theories. In this article he states his case for the first time for English readers, with particular reference to the small garden, whose problem he considers most directly relevant to the wider problem of the physical environment.

LANDSCAPE DESIGN IN THE U S A

as applied to the private garden in California

THE WORK OF the modern landscape designer is controlled and directed by three main factors—space, materials, and people. This may seem obvious enough, but some attention to these factors is essential to any consideration of the theory and practice of modern landscape design. The first, then, is

space

Space, in the present context, means the layer of air above the surface of the earth in which people live, work and play. The organization of this space is the basic problem confronting architects and landscape architects alike, and it is the absence of any theory of positive space-form out of doors that makes so much landscape work dull and incoherent.

materials

It is only through a proper use of the materials available to the landscapist that comprehensible form can be given to space; conversely, it is only through a proper organization of space that landscape materials, whether structural or natural, can be given the opportunity to develop and display their full richness of character and quality. 'In the nature of the material' is a phrase which applies to landscape design as much as to any other art. That is to say, landscape materials must be used in the way that their several qualities demand, without being distorted or forced out of character to fit preconceived formulæ. Thus, among structural materials, wood must be seen as a free and flexible frame structure independent of the ground (whose moisture contains the germs of its decay), while brick and masonry are, as it were, bridges between the artificial structures in which they are used and the mother earth from which they have come. Turning to the unrefined materials provided by nature, the landscape architect must think of the earth not only as the floor of the space at his command and the root-medium for the plants he may wish to use, but also as a stable sculptural material with a

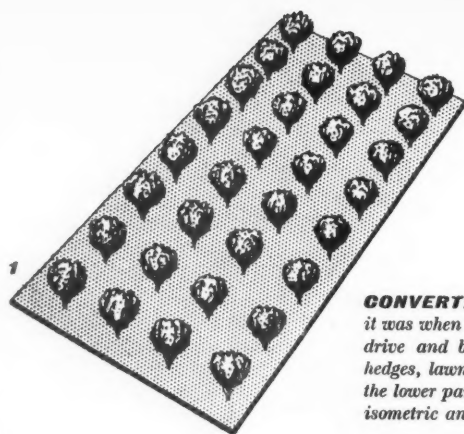
pyramidal quality based upon the angle of repose of cut and fill slopes; of rocks and boulders as a continuation of the bridge between finished masonry and the local strata; of water, not only as a provider of coolness and repose or motion and life, or even as a translucent veil which intensifies the colour and texture of any material across which it is drawn, but also (because one does not step into a pool without careful preparation) as a positive space-organizing element which controls physical movement, knocking a hole in the site, but does not block the movement of the eye. Finally, we must think of plants as an endlessly varying series of living units, each with its specific cultural requirements, and each with its specific qualities resulting from size, rate of growth, silhouette, structural form, texture, colour and fragrance.

people

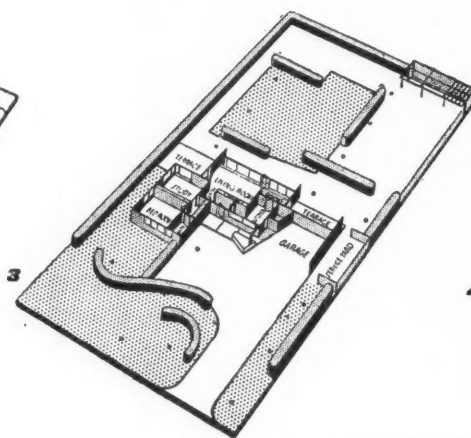
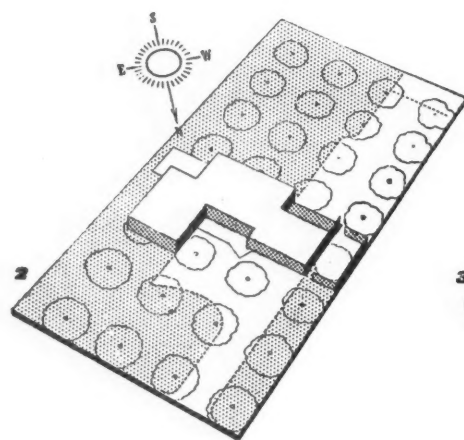
The object of all landscape design being to produce an environment suited to human life and enjoyment, an understanding of people is a very necessary attainment in the landscape architect's make-up, and this understanding must extend both to people in general and, specifically, to the clients for whom he is working. Certain of the great landscape gardeners of the past, such as Capability Brown and Humphry Repton, were notoriously spell-binders, able to persuade their clients to embrace projects which sometimes proved beyond the means of their purses. That, no doubt, shows one kind of 'understanding.' What is needed today is an understanding of people's spiritual needs and of their subjective reaction to their surroundings.

specific conditions

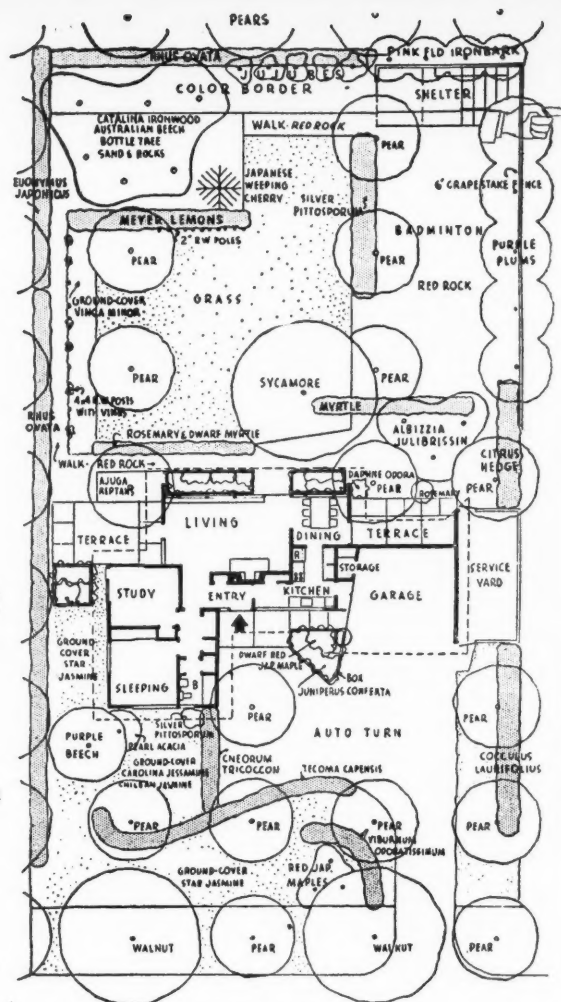
Such, then, are the general factors with which the landscape designer has to deal. But when he comes to the particular there are, in addition, the specific conditions of each job—the topography of the site, the disposition of its plants and rocks and water and



CONVERTED PEAR ORCHARD 1, the pear orchard as it was when bought by the clients. 2, site layout of the house, drive and badminton court. 3, the planning of the house hedges, lawns and garden shelter. 4, the planting plan. On the lower part of the facing page is the landscape architect's isometric and a photograph of the garden as it exists today.



Scale in feet
0 5 10 15 20 25



buildings, the character of the neighbourhood and the community inhabiting it, and the needs and desires of the clients for whom he is to work. The value of his solution of the problem will depend on the care and feeling with which he analyses these specific conditions. What is more, it is only by proceeding from the general to the particular in this manner, by first examining and comprehending all the factors common to all the problems in the field, and then by focusing the understanding on the individual problem, that a sound tradition is to be evolved. For this is the way in which the great historic traditions of landscape design were evolved.

historic traditions

Perhaps the longest lived of these traditions was that of the formal axial garden, handed down from ancient Egypt and Assyria to Greece and Rome, and thence to the peoples responsible for the great gardens of central Asia and the Mughals in India, and culminating with a splendid flowering in the Baroque gardens of Italy and France. The English romantic movement of the eighteenth century, coinciding with the growth of revolutionary ideas in other fields of human activity, broke away from this formal tradition in favour of a kind of naturalistic design which was not so much an imitation of nature as a subjective interpretation of it. In the Colonial period in America attempts were made to produce a synthesis of these formal and informal precedents,

with some success; but this promising start was soon to be drowned in that nineteenth-century wave of historical nostalgia, measured drawings and authentic reproductions, from which, in the landscape field, we are only beginning to recover.

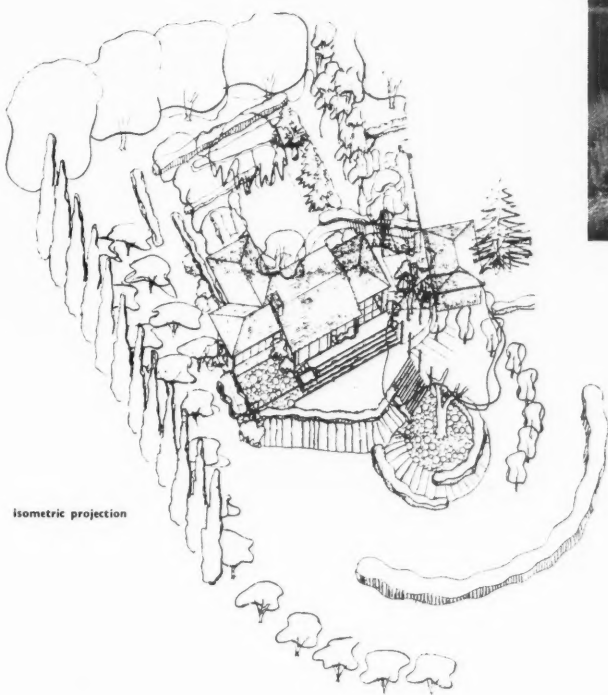
There are other important historical traditions of landscape design which are treated briefly, if at all, in the official history books. For instance, there are the highly refined garden traditions of China and Japan, with their sensitive handling of material and their free, but in one sense highly formal, arrangements. And there is the tradition of the private enclosed *patio* or court garden, common to nearly all the warm countries, particularly around the Mediterranean and in Latin America; imitations of this are legion, but it has seldom been properly analysed or understood. Finally, there is a great and world-wide democratic tradition, of immense potentialities, which has been almost completely ignored by minds in search of academic formulæ and ready-made plans.

a world-wide tradition

This last is nothing but the tradition of the productive and fully developed rural countryside. In it we are presented with a pattern which, with local variations, is continuous around the world—and has been so ever since man settled down on the land to cultivate it. It is a pattern in which man and nature meet to co-operate to their mutual advantage, in which the ground

A HILLTOP GARDEN

at Mount Diablo, near Lafayette, California



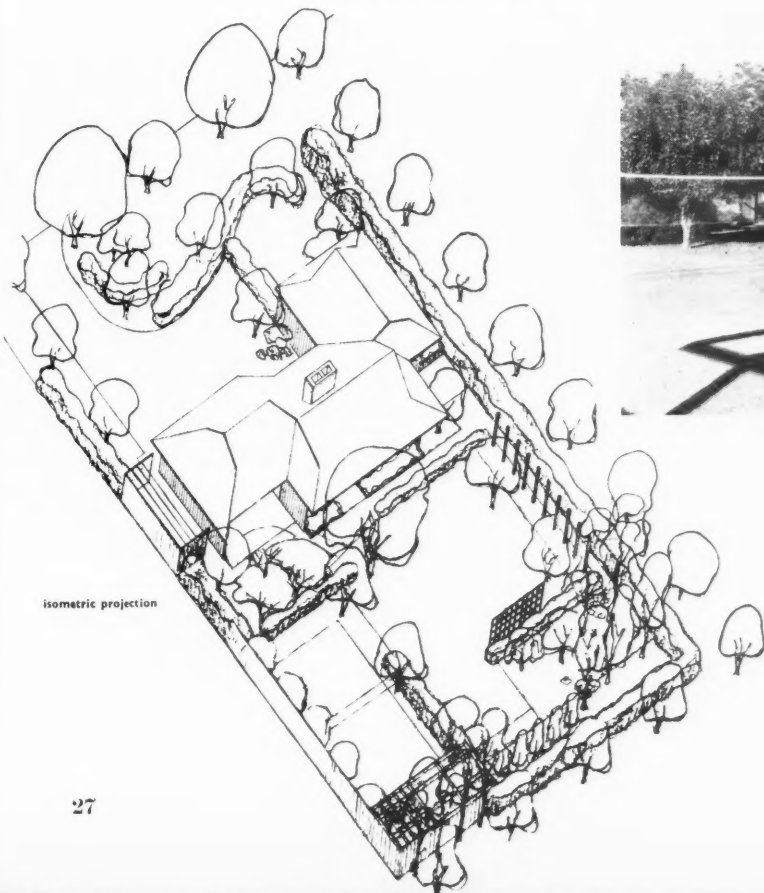
isometric projection



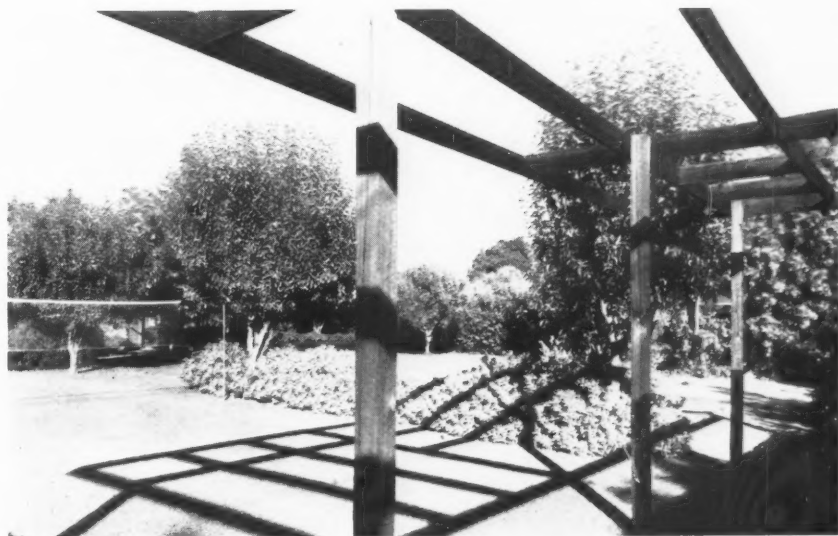
In the landscaping plan the aim was to establish a close relationship between indoor house space and outdoor garden space, and this is achieved by the terracing of the slope up to a flat planted entrance garden, which gives access to a narrow house verandah and screened porch. The house is sited on a knoll, and the garden falls away sharply to a meadow 15 ft. below, which is bordered by a stream. The terracing steps are planted with creeping thyme which demands little attention. A dominating feature of the garden is a large weeping oak, and through its branches is seen a fine mountain view. Surrounding the bole of this oak is a circular area paved with redwood butts, and from this a screen of redwood posts, supporting climbing roses, leads to an escarpment up to the main terrace. Above is the planted terracing of the garden.

CONVERTED PEAR ORCHARD

at Menlo Park, Palo Alto, California



isometric projection



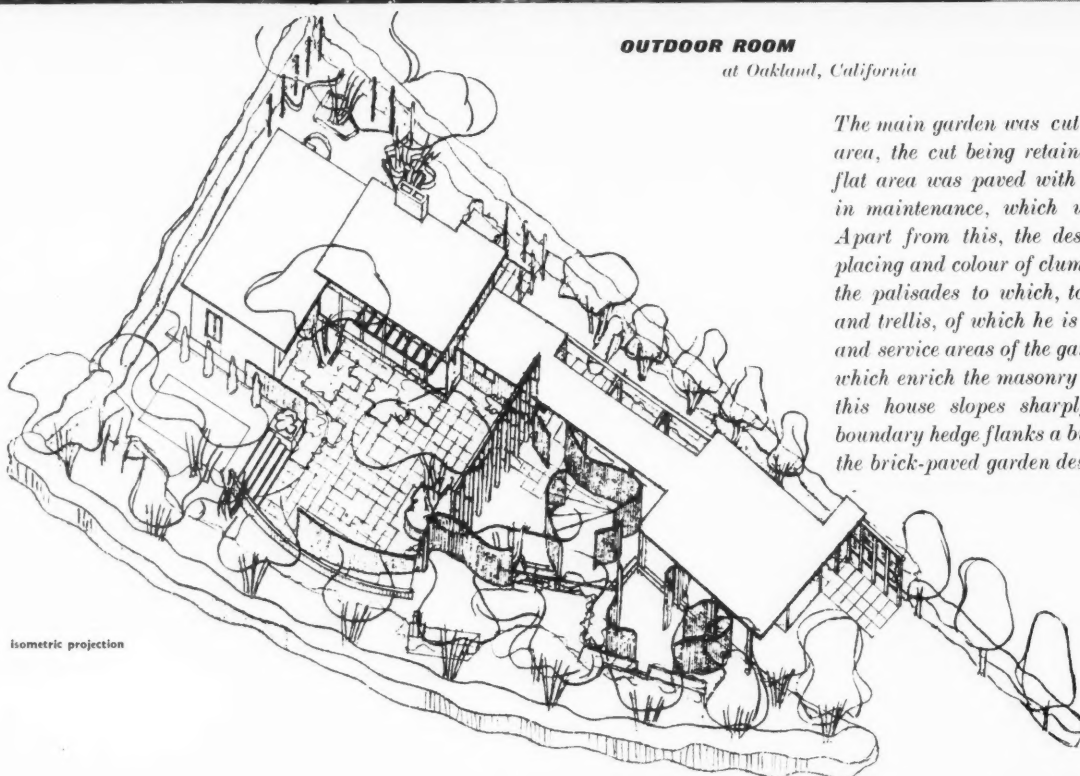
This style of garden gives a sense of space and variety by the alternation of open and enclosed areas. The flat site was originally a pear orchard. Maximum use was made of existing trees, adding other types for shade where necessary. At the front of the house the approach is paved, and the rest of the area, screened by a curved hedge, is covered with small plants. Access to the main garden is across a tree-shaded paved terrace, which in turn leads to a badminton court and a pergola. Garrett Eckbo makes great play with grape-stakes, ordinarily used to support vines, and which are rough split from wooden poles. The paved court also leads to a lawn, beyond which is a secluded sanded area containing tall eucalyptus trees. Above is the pergola and lawn, and on the facing page are plans showing the development from the original site.



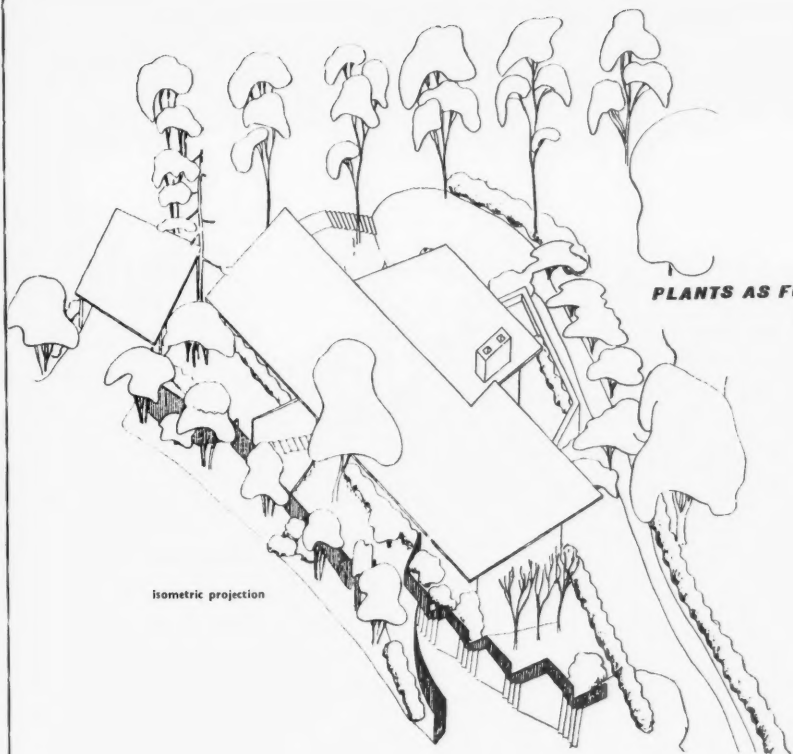
OUTDOOR ROOM

at Oakland, California

The main garden was cut out of the slope to provide a level area, the cut being retained by a stone wall 4 ft. high. This flat area was paved with brick in order to minimize labour in maintenance, which was a requirement of the owners. Apart from this, the designer has depended largely on the placing and colour of clumps of various trees to gain his effects, the palisades to which, together with screens of grape-stakes and trellis, of which he is so fond, are used to hide the garage and service areas of the garden. These create interesting shapes which enrich the masonry of the walls. The triangular site of this house slopes sharply upward, and the long curving boundary hedge flanks a busy road. The photograph above is of the brick-paved garden designed, in effect, as an outdoor room.



isometric projection



Isometric projection

PLANTS AS FURNITURE

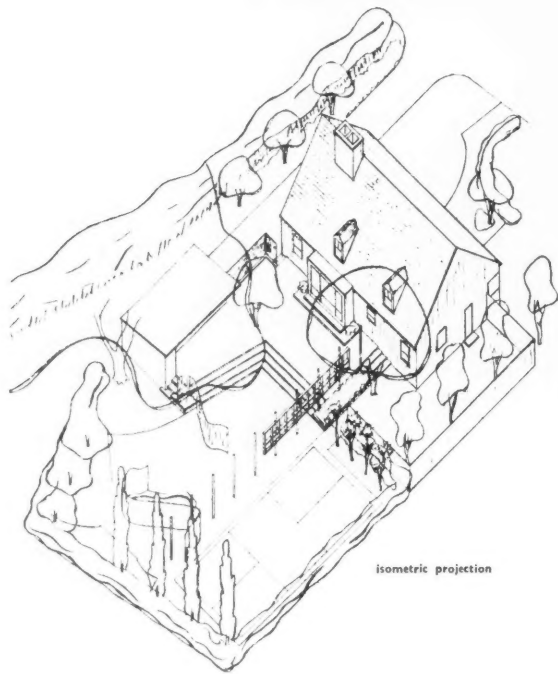
at Mill Valley, California

Another example of terracing, with planting carried out in small areas of flat garden space, where a highly concentrated effect is gained by the concentrated use of plants in pots and shrubs. This site is very steep and narrow, and offers a superb view along a valley. It was originally covered with heavy natural growth, most of which was cleared away, although some good trees were retained. To give easy access to the house, and to provide flat garden space, careful terracing was required. Flights of steps, forming the main way from the house to the lower part of the garden, are of redwood, with landings of red rock, and a grape-stake fence acting as baluster. In various parts of the garden other flights of redwood steps lead to small tree-shaded terraces of a secluded character. These, and the level garden adjoining the house, are covered with crushed red rock, rolled to a hard smoothness and needing little maintenance.

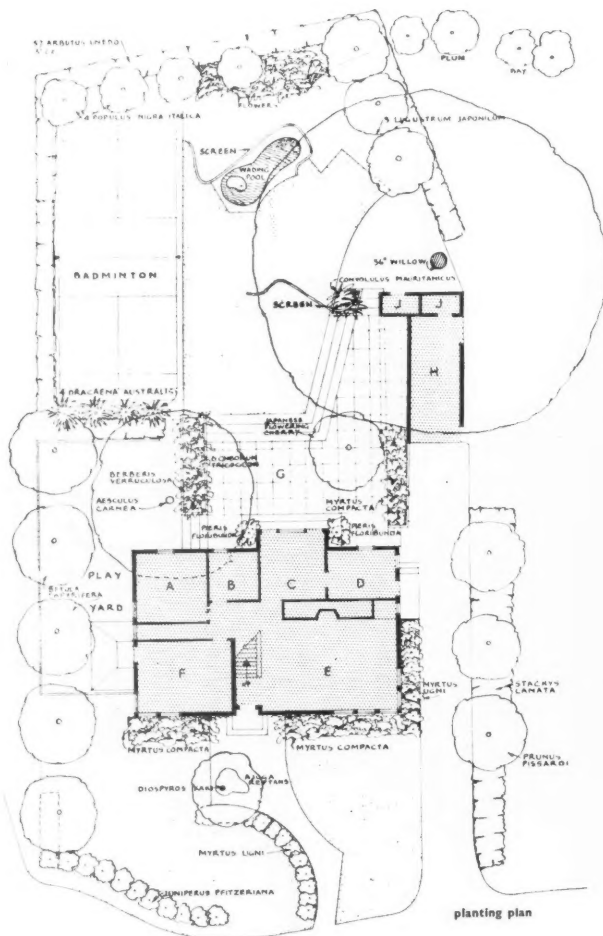


FURNITURE AS PLANTS

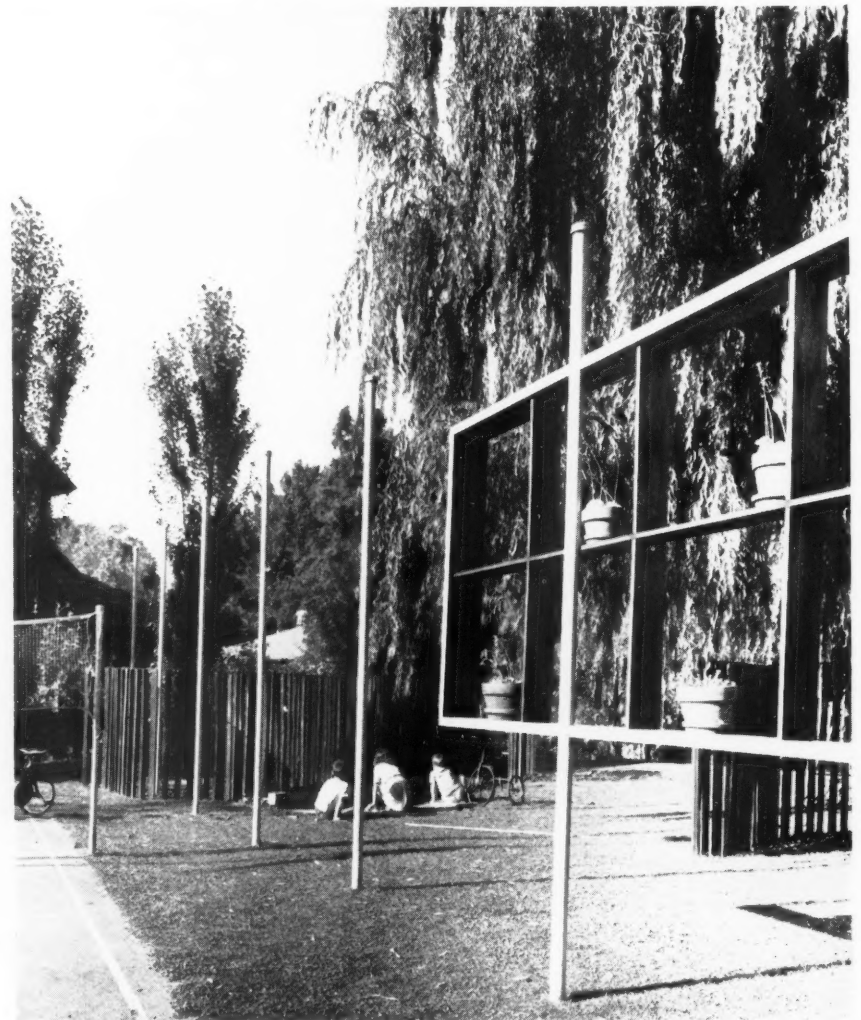
at Ross, Marin County, California



Here Garrett Eckbo has made deliberate use, as a purely decorative feature, of poles, frames, and grape-stake screens. From the house, across the lawn, marches a row of poles, and a deep trellis is hung from them, enclosing the paved terrace and providing a frame for potted plants. Screens of grape-stakes add interest to the lawn, which includes a children's wading pool. A very large weeping willow dominates the garden. The site is flat, with the house standing two feet above the general garden level, the difference being met by broad, easy steps. These shallow steps divide the garden and lawn from the L-shaped paved terrace connecting the house and shelter. The photographs show, top, the shelter and the paved terrace; below, poles and trellis, with the wading pool and grape-stake fence.



Key to plan of house: A, bedroom. B, bathroom. C, dining-room. D, kitchen. E, living-room. F, playroom. G, paved terrace. H, car shelter. J, toolshed.



plan is that of man's orderly, but never arbitrarily rigid, geometry adapting itself to topography and climate, while seen in perspective it is a free combination of plants and structural elements. In it we have a landscape pattern at once formal and informal, aesthetically expressive and functionally effective—one which needs only the application of a bold creative imagination to produce another great flowering of the landscape tradition.

the modern scene

There are other sources of inspiration which the landscape designer may turn to good account. There is, of course, all the rich variety of modern painting, modern sculpture and modern architecture. Less obviously, perhaps, there is the complex pattern of our industrial civilization, with its bridges and dams and silos and power stations, while even the popular arts of the twentieth century, as exemplified by such things as jazz and women's hats, have their lesson for those who can read it.

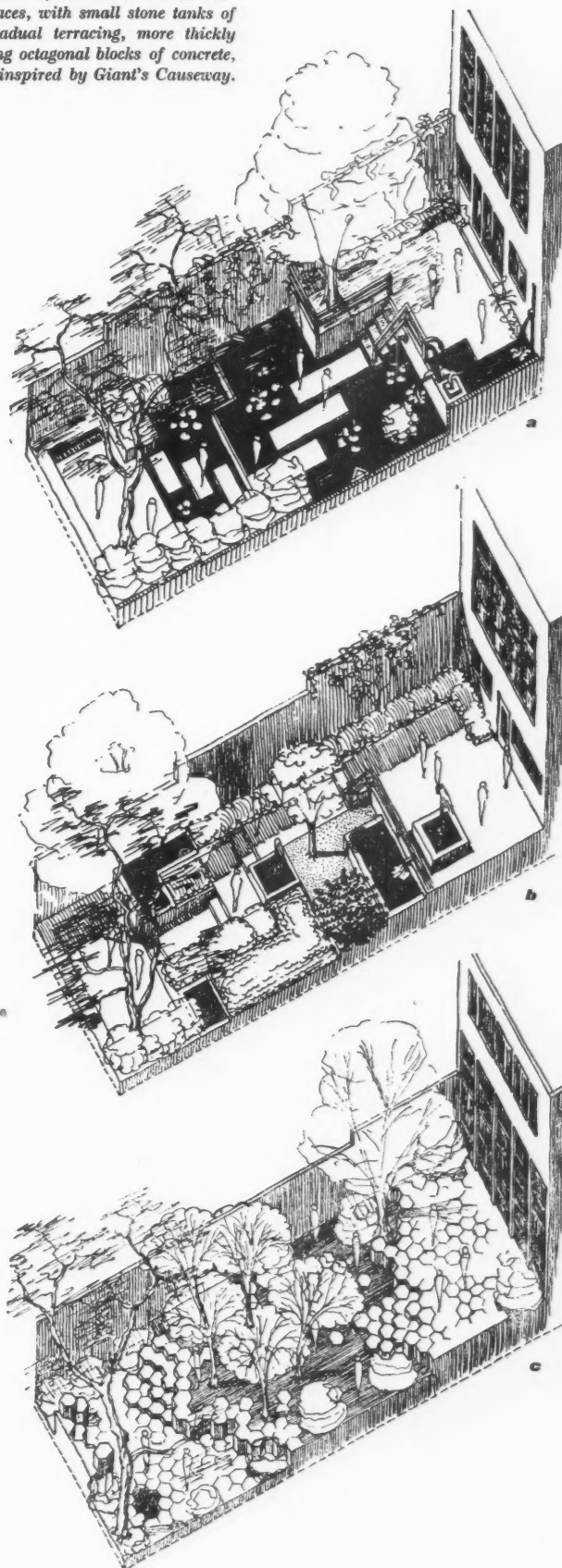
practice in the U.S.A.

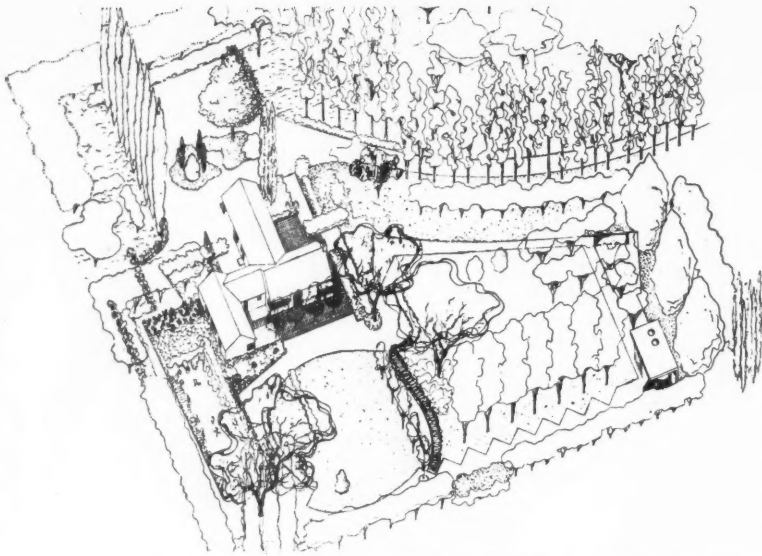
In the U.S.A., as elsewhere, it is on private jobs that the landscape designer establishes the closest relationship with his client. This fact tends to make the private garden the most intensively studied of all the various kinds of commission which come the way of the landscape designer. This in turn pushes up the time factor and the fee schedule, which has a general (though not specific) relation to time worked, and tends to make the larger and more expensive private job the most sought after. But while the large private garden may on occasion give considerable scope for experiment, smaller gardens, and the landscaping of public buildings and parks, are more directly relevant to the problems of our physical environment.

The relationship between design and execution in landscape architecture is similar to that in other branches of the construction industry, in that the plans are prepared by a professional designer and are then let to a contractor, who is responsible for their execution under the supervision of the designer. This pattern, however, is complicated by several things which stem from the fact that landscape development, and particularly landscape development on the relatively small scale of the private garden, is quantitatively a marginal and inconsequential part of the construction industry as a whole.

To begin with, there is no system of professional licensing for landscape architects. This means that the quality of landscape design is not even assured that bare minimum of protection which, in the case of buildings, results from the requirement that the drawings must be prepared by a licensed architect or structural engineer. Any enthusiastic amateur or enterprising dealer or contractor in plants, stone or redwood can hang out a landscape architect's shingle. Many of these throw in their services as 'designer' gratis, and

SMALL CITY GARDENS The isometrics below, selected from a series of nine prepared by the author, show a variety of solutions to the problem of the small city garden on a sloping site. a, the formal use of water and stepping-stones. b, sub-division into rectangular terraces, with small stone tanks of water. c, gradual terracing, more thickly planted, using octagonal blocks of concrete, presumably inspired by Giant's Causeway.





take all their payment in profit on materials and labour.

Secondly, landscape development is not a single constructional operation, as the erection of a building is of necessity. A garden can be made plant by plant, rock by rock, shovelful by shovelful, over a period of months or years. This makes possible not only indefinite time-lags but a great deal of amateur participation by the client and his family and friends—a state of affairs which is apt to produce many a slip between the landscape architect's plan and the finished garden.

Thirdly, the chaotic character of the construction industry in general is reflected in an extreme way in the landscape field. The total cost of the small to medium-sized garden is generally something between five hundred and five thousand dollars, and operations on this scale are not as a rule sufficiently profitable to attract the most enterprising and skilled contractual personnel. Nevertheless, a certain number of conscientious craftsmen, whose first concern is with quality, are to be found doing garden work.

Any garden job is likely to consist of a little of most or all of the kinds of operation normal to landscape work—draining, levelling, masonry work, construction in wood, and planting. And this, particularly in the smaller job, creates considerable complication in the process of procuring the necessary materials and labour. Sometimes it becomes necessary to call in several sub-contractors, in which case the landscape architect or the client finds himself performing the functions of a general contractor. Some landscape architects have met this problem by setting up their own construction organizations. This makes possible a high standard of integrated design-construction procedure, but runs foul of the rules of the American Society of Landscape Architects, which prohibit the taking of profits on materials or labour.

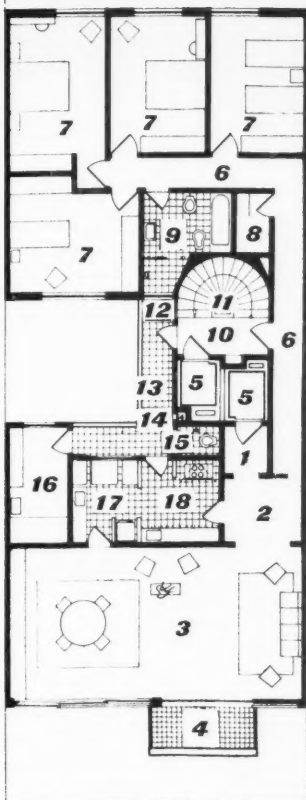
But it is in the business of producing and distributing plants, the nursery business, that the chaotic disorganization produced by the competitive activities of a large number of small firms and a few large ones

MINIMUM MAINTENANCE Planning aimed at a garden requiring a minimum of maintenance. A large part of the area was covered with plants of a hardy type, of which there is a very large variety in California, and these are considered as 'ground covers.' The area put down to lawn was kept small. A terrace around the house has a surface of bituminous paving, reached by earth ramps which also include flower beds. This terrace, with its contiguous planted areas, and with small trees set in it, forms a link bringing the garden space almost into the house. The site, about 40 miles from San Francisco, is flat, and is approximately half an acre in extent. Some original oak trees existed, and these were kept where feasible. A natural meadow has been retained, as have several clumps of trees in their original state, and an avenue of eucalyptus forms the approach drive.

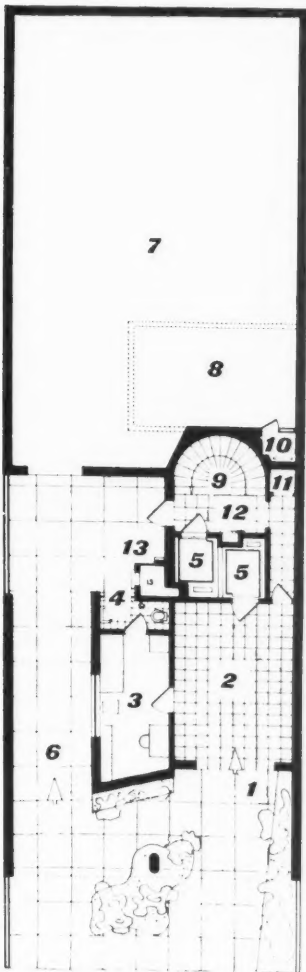
becomes most painfully obvious. In California there are quite 5,000 different kinds of trees, shrubs, vines and herbaceous perennials suitable for use in general landscape work. With hardly any facilities for co-ordinated research and exchange of information, and with the unpredictability of the great American consumer market (silly from constant bludgeoning with high-pressure salesmanship and propaganda), the individual nurseryman's problems in selecting, growing and distributing these plants are anything but easy; they are, in fact, pretty nearly impossible of solution in any very rational or scientific way. Thus the general run of nurserymen fall back on sharp business practice and personal predilections based on interest, whim, or ignorance. Attempts at consultation with professional landscape architects are only too often sterile, because the latter's views about plants tend to be based on purely subjective, 'artistic' considerations, and therefore even more out of touch with reality. The net result of this state of affairs is that the landscape architect who makes a real attempt to work out a scientific and creative procedure for selecting his plants finds himself thwarted at every turn by the normal catch-as-catch-can pattern.

the examples

It must be emphasized that nearly all the work illustrated here has been done in the South-Western States, a region whose topography and climate differ from the rest of the continent, being analogous to those of other mild semi-arid parts of the world, such as the Mediterranean littoral, Central Asia, South Africa and Southern Australia. The climate of the South-West is one of drought and heat in summer (with a tendency to fog and wind from the sea along the coastal belt), and mild weather with rain in winter. With this there is a rich variety of plant life, while sparseness of development between urban centres leaves large stretches of hill and valley clear and open. There are considerable concentrations of population in San Francisco (2,500,000) and Los Angeles (3,500,000), but the man-made environment has little of the romantic heritage with which England is so rich. Apart from the Spanish Missions and certain country districts, the physical pattern of the area, so far as man is responsible for it, is an expression of commercialism rampant, and unquestionably sub-standard by any measurement based on the potentialities of American technology.



Key—upper floors: 1, hall; 2, vestibule; 3, living-sitting room; 4, verandah; 5, lifts; 6, corridor; 7, bedrooms; 8, linen; 9, bathroom; 10, service hall; 11, staircase; 12, water-tank; 13, service; 14, rubbish; 15, toilet; 16, staff bedroom; 17, pantry; 18, kitchen.



Key—ground floor: 1, entrance; 2, hall; 3, reception staff; 4, toilet; 5, lifts; 6, service entrance; 7, garage; 8, underground oil tank; 9, staircase; 10, pumping machinery; 11, store; 12, service hall; 13, rubbish.



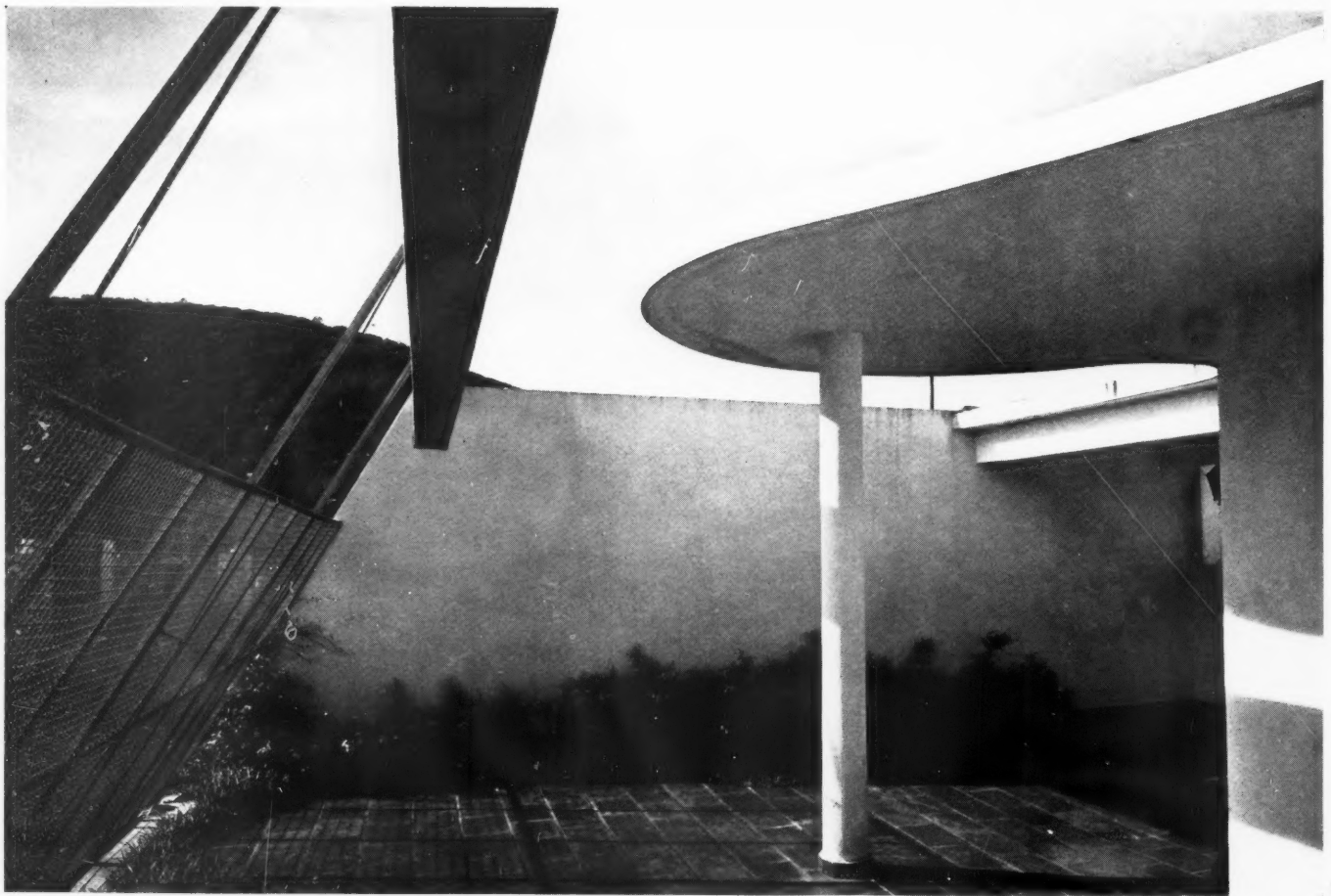
FLATS IN COPACABANA

HELIO UCHÔA: ARCHITECT

The photograph above is of the façade from the Rua Conselheiro Lafayette.

This eight-storey block of flats in the Copacabana district of Rio de Janeiro is of reinforced concrete. The street façade is faced with blue mosaics. The balconies are painted white, and have open sides filled with wire netting. The ground floor street wall, surrounding the entrance, is faced with small, multi-coloured stones. The Portuguese paving in the forecourt is in two colours. The eighth floor is set back and has a small roof garden.

FLATS IN COPACABANA



2



3

2, the roof garden outside the penthouse. The protective wire netting is painted white. 3, entrance from the Rua Conselheiro Lafayette.

The oasis city of Hail in central Arabia had, until the recent war, been visited by few Europeans. It is believed that the series of photographs of the city accompanying this article is the first ever to be published. The pictures were taken during the war by Sergeant-Photographer Berman, attached to British Middle East Headquarters. The opportunity arose in 1944 when the Middle East Supply Centre obtained the co-operation of the Governments of the various Arab countries in organizing an expedition to fight the locusts. The size and extent of the locust swarms that regularly devastate the crops of south-east Europe, Asia and north Africa goes in periodic cycles. 1944 was expected to be a peak year, and in view of the critical food situation in Europe and the Near East, it was decided to try to exterminate the swarms of young locusts in their breeding grounds in the desert in the early spring, while they were still in the 'hopper' stage and not yet ready to set out in search of food. The Arabian peninsula is one of the locust's principal breeding grounds, and permission was obtained from Ibn Saud, ruler of Saudi Arabia, for the expedition, which consisted of scientists of



several nations, transported and supplied by British army convoys, to penetrate the normally inaccessible interior of Arabia. The British Ministry of Information at the same time obtained Ibn Saud's permission for a photographer and an artist to accompany the expedition. The artist was Edward Bawden, who was in the Middle East at the time as a British war-artist. One of the drawings he made at Hail is reproduced on this page. It shows the crowded camel market. Bawden has also designed the cover of this issue from his memories and sketches of Hail. The anti-locust expedition crossed the Arabian desert, starting its journey during the winter at Yenbo on the Red Sea, and made Hail one of the centres from which parties set out in the early spring in search of the young locust swarms. Hail was thus for a while made accessible to Europeans as it never was before and has not been since. One result is this description of the mud-brick city on its remote plateau, with an architectural style that maintains unchanged the building traditions of primitive Arabia.

DESERT CITY

an account of Hail in central Arabia

WHEN THE FIRST European visited Hail in 1845 it was only a village. It grew to be a city with a population of something like 20,000 after the rise of the Rashidi dynasty in the second half of last century. They made it their capital and, controlling from it not only the Jebel Shammar but nearly the whole of Nejd, became for a while the dominating power in Arabia. Even as a village, however, the importance of Hail was out of all proportion to its size, for not only was it situated at the junction of caravan and pilgrim routes from Iraq and Persia to the holy cities of the Hedjaz, but it was—and still is—the chief market and administrative centre for the nomadic tribesmen of the Jebel Shammar, whose flocks of camels, sheep and goats roam over the vast uplands and mountain valleys, where the spring pastures are the best in Arabia.

Control of the Shammar tribesmen has always been considered the key to central Arabian politics, and by exercising it wisely Mohammed Ibn Rashid became supreme over a large area, extending his rule, with the help of neighbouring tribes, as far south as Riyadh, the capital of the rival Saudi dynasty. He remained so till his death in 1897, soon after which the young Saudi prince, who had been living in exile at Kuwait, recaptured Riyadh in a surprise assault, and in the fighting that followed defeated the Shammar forces and their

Turkish allies. In 1906 Mohammed's Rashidi successor was killed in battle at Muhanna. Hail endured a period of anarchy and was eventually merged in the Saudi Arabian kingdom in 1921. The twenty-year-old Saudi prince who achieved this dramatic transference of power from the Rashidi dynasty to his own, at first by his own intrepidity and political genius, and later with the support of the religious fanaticism of his Wahhabi followers, is now the venerable King Abdul Aziz al Saud, ruler of Saudi Arabia. Hail and the Jebel Shammar remain within his kingdom and are governed by an Emir obedient to him.

Though Hail is the next most important city in central Arabia after Riyadh, its history as a city has thus lasted less than a hundred turbulent years. Its relative newness is rare in the Middle East, where cities have a history that goes back as far as civilization itself, and where they are raised habitually on the *débris* of still earlier ones. But there is nothing in the appearance of Hail to indicate its newness. Its buildings do not belong to this century or last century or any other, being designed to serve an unchanging way of life, and being the product of a rude craftsmanship that nothing has occurred to alter. The material is brick, made of sun-baked mud and strengthened with timber, and the new barracks of the Saudi garrison, constructed in 1943, are in-

distinguishable in style from the now ruined palace the Ibn Rashids built at the end of last century, or the more recent palace of the reigning Emir. These, in their turn, are indistinguishable, except in size, from the houses of the village out of which Hail grew.

The general appearance, therefore, that Hail presented to the first European traveller to get there—he reached it just before its rise to eminence under the Ibn Rashids—cannot have been very different from its appearance at present. This traveller was the Finn, George Augustus Wallin, one of the pioneers of Arabian exploration whose feats have been too little recognized. Having gained a travelling scholarship at Helsingfors University, and being eager to explore central Arabia, he spent a number of years in the Near East, so perfecting his knowledge of the customs and language of the Arabs that he was able without difficulty to pass as an Arab. His travels in the East occupied seven years, and he made two journeys into the interior of Arabia which, together, lasted eighteen months. The first was in 1845. He crossed the Nefud, the great burning sea of sand-dunes that stretches 250 miles south from the borders of Syria, penetrated the rocky Jebel Shammar and reached Hail. In his second journey, in 1848, he again reached Hail, this time approaching it from the Hedjaz and, on the return, making another passage of the Nefud.

On the first occasion Wallin stayed at Hail for two months, and this is how he describes it:

'Hail is probably one of the latest founded villages in the land, owing its origin principally to its being the birthplace of the present and preceding sheikh family. . . The first and principal thing a new settler

must think of is obviously water for irrigation, and as soon as this is found and the well is dug there rises around it an orchard of palms and other fruit trees, in the centre of which the houses are gradually built with the same materials as those commonly used in the desert—viz., sun-baked bricks of smaller size, and not so bulky as those moulded by the Syrians; and trunks of palms or the pine tree, athal, for the doors and the ridges of the roof, which is always flat. Most of the houses consist of two stories, with large and commodious, though but very few, rooms, in which the light is admitted only through the door and small apertures made in the walls immediately below the ceiling. Every house, without exception, has a coffee-room, which stands separated from the other buildings, facing the orchard or in the centre of it, and it is here that guests are received and the men assemble for conversation and business. . . . The residence of Ibnu Alrashid is distinguished from other houses by nothing but its largeness and extent, which the accommodation of his own ample household and the numerous guests which the chief entertains throughout the year make necessary. Every stranger arriving here without relations or friends to put up with dismounts at the palace of the chief, where he may be sure of being received and entertained as long a space of time as he chooses to stop. The travellers make their camels kneel down in an open, large courtyard, called Manakh, which is surrounded by small buildings and rooms, or rather pens, not unlike those in a Persian *karawanserai*. In these rooms, the larger coffee-hall, and in the mosque, the strangers are lodged for the night, whilst the meaner guests make shift with the ground of the open courtyard to sleep upon, in company with the camels. Around the walls of the buildings encircling the courtyard sofas or benches, made of clay, are placed, upon which the chief holds his court of justice twice every day, in the morning and in the afternoon.*

Hail's second European visitor also came in disguise. This was W. G. Palgrave, who crossed Arabia from Syria to the Persian Gulf in 1862 with one Syrian companion, and whose *Narrative of a Year's Journey through Central and Eastern Arabia* (1865) is the most vivid account in English of the Arabian scene and the perils of Arabian travel, though he has been accused of being less interested in strict accuracy than in the

**Journal of the Royal Geographical Society*, 1854.



The first European known to have visited Hail, George Augustus Wallin, who went there in 1845; from a portrait in the possession of Helsingfors University.

telling of a good story. He and his companion posed as doctors, and were thereby enabled to mix freely with all ranks of Arab society. They spent several weeks in Hail. Here is a passage from Palgrave's account of a walk through the city with a companion:

'As we go on to the Sook he nods and smiles to some fifty acquaintances, or stops a moment to interchange a few words with those of his own land. The market-place is more crowded from end to end; townsmen, villagers, Bedouins, some seated at the doors of the warehouses, and driving a bargain with the owners inside, some gathered in idle groups, gossiping over the news of the hour. . . . Thus we beguile a quarter of an hour's leisurely walk (it were superfluous to say that no one hurries his pace in these semi-tropical regions, especially in the month of August), till we reach an open space behind the palace garden, where a large and deep excavation announces the *Maslakhah*, or slaughter-house (literally "skinning place") of the town butchers. In any other climate such an establishment would be an intolerable nuisance to all neighbours if thus placed within the city limits, and right in the centre of gardens and habitations. But here the dryness of the atmosphere is such that no ill-consequence follows; putre-

faction being effectually anticipated by the parching influence of the air, which renders a carcass of three or four days' standing as inoffensive to the nose as a leather drum. . . . We take a very narrow and winding lane on the right . . . through a labyrinth of gardens, wells, and old irregular houses, till we reach a cluster of buildings and a covered gallery, conducting us through its darkness to the sun-glare of a broad road, bordered by houses on either side, though a low court wall and outer door generally intervenes between them and the street itself. The arch is here unknown, and the portals are all of timber-work enclosed in brick, and equally rough and solid in construction.'

A number of other travellers reached Hail in the years that followed, when the strong hand of Mohammed Ibn Rashid maintained unusually settled conditions in the desert. One was an Italian, Carlo Guarmani, who set out in 1864 with a commission from Napoleon III to buy Arab stallions for the Imperial stables. It was some observations on the Arab horse in Palgrave's book that had aroused the interest of the Emperor, and even now ninety per cent of the horses for which Arabia is famous are nourished on the spring pastures of the Jebel Shammar. Charles Huber, the Alsatian explorer, reached Hail in 1878, travelling across the desert from Jauf in company with the German archaeologist Julius Euting, and returned there six years later, but was murdered by his Bedouin guides near Rabegh. In the same year Hail was visited by the greatest of all the English travellers in Arabia, Charles Doughty. He refused on principle to deny his Christianity, and the heroic account of his wanderings and persecutions is one of the greatest stories in the English language. He barely escaped from Hail alive, but *Travels in Arabia Deserta* contains many pictures of the life and layout of the city, of which the following is typical:

'We saw afterward some high building with battled towers. These well-built and stately Nejd turrets of clay-brick are shaped like our lighthouses; and, said Nasr, who since Telâl's time had not been to Hâyl, "That is the Emir's summer residence." As we approached Hâyl I saw that the walls extended backward, making of the town a vast enclosure of palms. Upon our right hand I saw a long grove of palms in the desert, closed by high walls; upon the left lies another outlying in the wilderness and larger, which Abeyd planted for the inheritance of his children. Now appeared as it were suspended above the town, the whitened donjon of the *Kasr*—such clay buildings they whiten with jiss. . . . I went on walking by the short outer street, and came to the rude two-leaved gateway (which is closed by night) of the inner sūk of Hâyl. . . . Near the sūk's end is their corn market, and where are sold camel-loads of fire-wood, and wild hay from the wilderness. Lower I saw veiled women-sellers under a porch with baskets where they sit daily from the sunrise to sell dates and pumpkins; and some of them sell poor ornaments from the north, for the hareem. We came into the long-square public place, *el-Méshab*, which is before the castle, *el-Kasr*. . . . The comely steward came to bid the stranger in to breakfast; but first he led me and my *nâga* through the *Méshab*, and allotted me a lodging, the last in the row of guest-chambers, *makhzans*, which are in the long side of this public place in front of the



The streets of Hail, like those of most Arab towns, are narrow alleys between high walls. The windows of the houses look inwards to secluded courtyards or on to the walled groves of date-palms.



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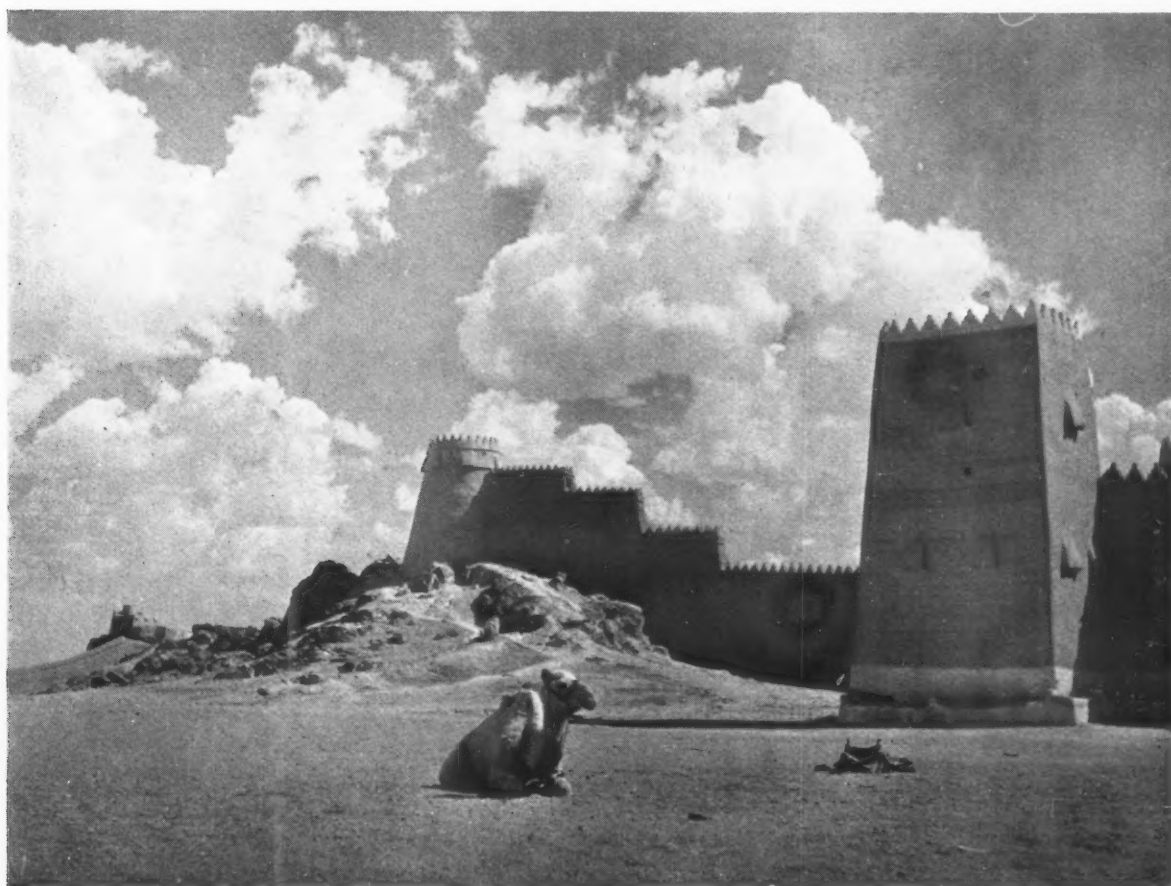


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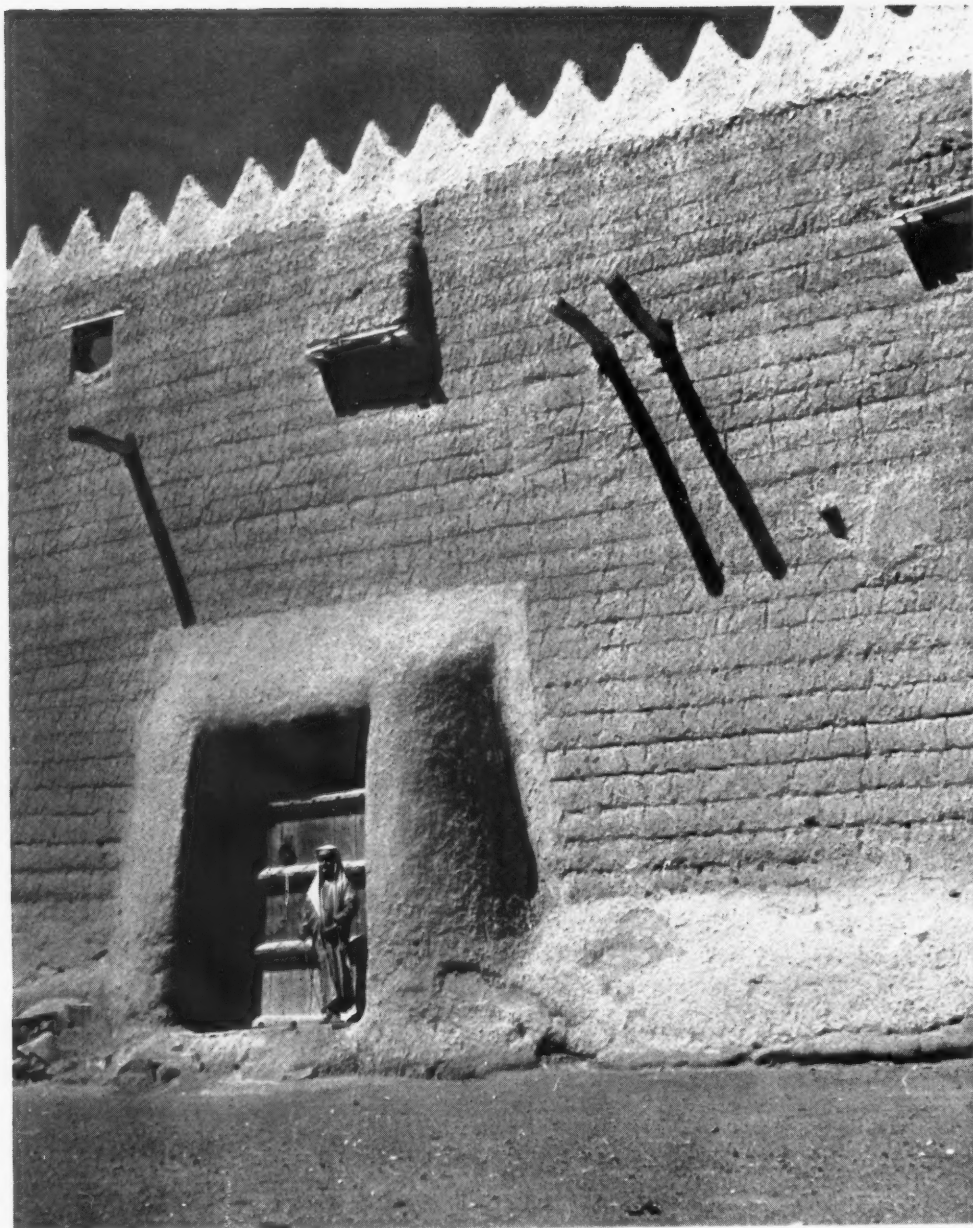
HAIL: MARKET AND CASTLE

The 'rude two-leaved gateway' that Doughty described as leading into the inner sūk at Hail when he visited the city in 1878 is still there, 1. The sūk is the market round which the public life of all

Arab cities circulates. It usually consists of an open market-place, with narrow lanes leading off it, in which are small shops and the booths of craftsmen. 2, the camel market. On the left is one of the towers of the now ruined castle of the Ibn Rashids, the dynasty that ruled Hail in the nineteenth century before its conquest by Ibn Saud. Though crumbling in decay, the style and technique of its sun-baked brickwork is the same as in the newer buildings alongside. 3, the castle of the present Emir, Ibn Saud, which dominates Hail and its oases from one of the rocky outcrops among which the city is sited.



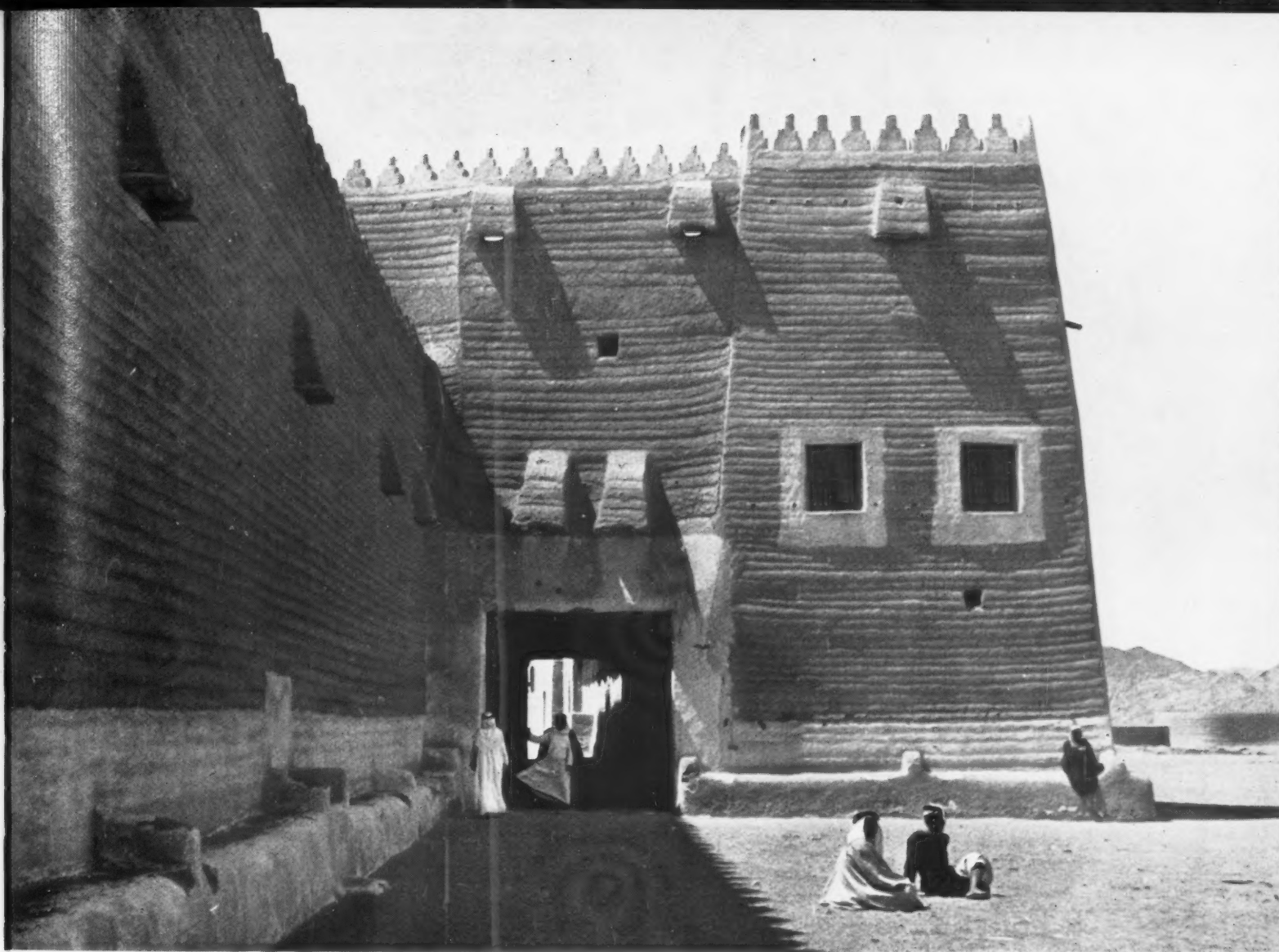
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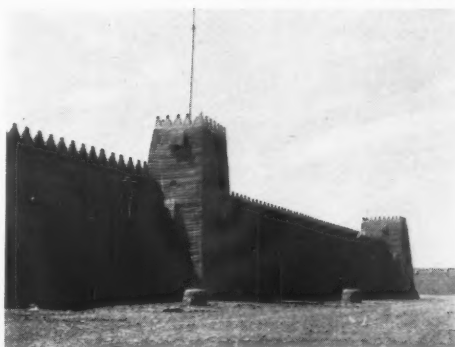
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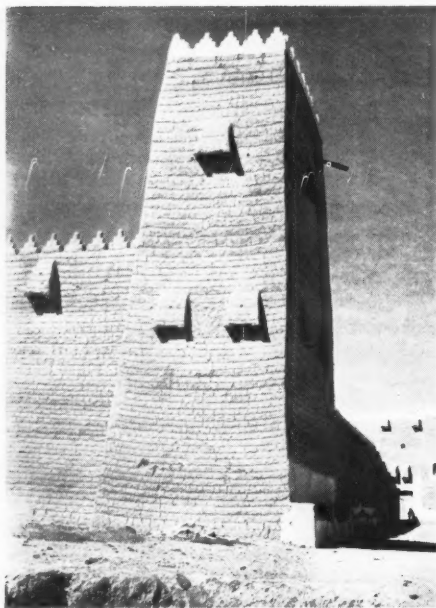
The material of which the whole of Hail is built is sun-dried brick, which has the rich brown colour of the local clay. Parapets are white-washed and door-surrounds are plastered with the same clay, giving the houses the heavily shadowed entrances seen in the two typical street views, 4 and 5. There are no windows on the street, each house being planned to face inwards to a private courtyard. But the high street walls have observation hatches so that people on the flat roofs of the single-storey building behind can look down into the street. These hatches and the wooden pipes that drain the flat roofs can be seen in the photographs. 6, the entrance to the palace of the reigning Emir, Ibn Saad. It is built of the same sun-dried brick with white-wash used round doors and windows. At the base of the walls are the broad clay benches described by Wallin and Doughty, where idlers sit and public justice is dispensed in traditional Arab style. The same technique of building persists to this day. The Emir's palace was built about twenty years ago and the barracks of the Saudi garrison, 7, as recently as 1943.

HAIL: WALLS AND WINDOWS



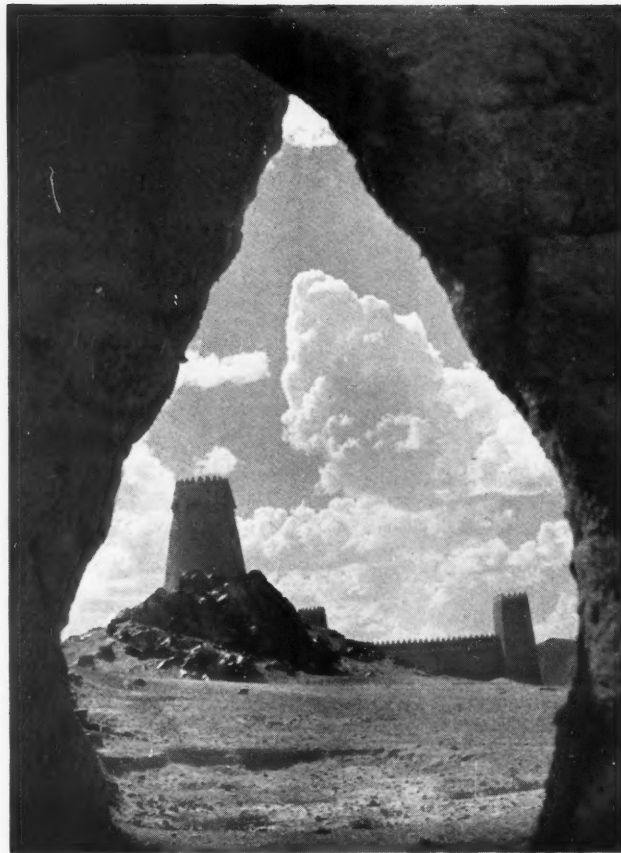
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HAIL: ON THE EDGE OF THE CITY



The castle of the Emir of Hail was built after the final conquest of the city by Ibn Saud in 1921. 8, a corner turret of the outer castle wall, showing the typical mud-brick construction with white-washed crenellations. 9, a more distant view of the castle laid out around the rocky outcrops among which Hail and its oasis gardens stand. 10, a corner of Hail in its landscape setting showing part of the earlier fortress dominating the city.

In the foreground are fragments of the now ruined city wall and in the distance some of the groves of date palms and tamarisks that almost surround the city. Beyond are the rugged peaks of the Jebel Shammar.



9



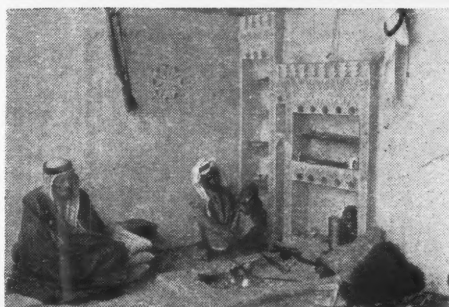
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Kasr: then he brought me in by the castle-gate, to the great coffee-hall, which is of the guests, and the castle service of the Emir. At this hour—long after all had breakfasted and gone forth—it was empty, but they sent for the coffee-server. I admired the noble proportions of this clay hall, as before of the huge *Kasr*; the lofty walls, painted in device with ochre and jiss, and the rank of tall pillars, which in the midst upheld the simple flat roof, of ethel timbers and palm-stalk mat-work, goodly stained and varnished with the smoke of the daily hospitality. Under the walls are benches of clay overspread with Bagdad carpets. By the entry stands a mighty copper-tinned basin or "sea" of water, with a chained cup (daily replenished by the hareem of the public kitchen from the mā es-Sāma); from thence the coffee-server draws, and he may drink who thirsts. In the upper end of this princely kahwa are two fire-pits, like shallow graves, where desert bushes are burned in colder weather; they lack good fuel, and fire is blown commonly under the giant coffee-pots in a clay hearth like a smith's furnace.'

Finally, Wilfred Scawen Blunt, the poet and his wife, Lady Anne Blunt (Byron's grand-daughter) made a journey from Syria across the Nefud at the beginning of 1879 in the company of a Palmyran sheikh. They were the first to travel openly as Europeans, and on reaching Hail were entertained by Mohammed Ibn Rashid. They too were lured there partly by their interest in the Arab breed of horses, and they returned eastwards by the Persian pilgrim route bringing with them the nucleus of the famous stud of Arab horses they established at Crabbet Park in Sussex. Theirs is the last account* of the country for many years, for soon afterwards came the weakening of the Rashidi rule and the wars with Ibn Saud. The Jebel Shammar was once more almost inaccessible and remained so until Ibn Saud's final pacification of his newly-conquered kingdom in the nineteen-twenties. Gertrude Bell did achieve a brief visit to Hail in 1913, where she was but coldly received by the last of the Rashidi rulers, who was then in close alliance with the Turks, and during the first World War Captain Shakespear, who was sent by the Indian Government to obtain Ibn Saud's support for the British campaign in Mesopotamia, found him already mobilized for another campaign against Ibn Rashid. But Shakespear was killed in a desert skirmish. The subsequent British contacts in central Arabia were with Ibn Saud, with whom Britain had made a treaty of friendship, and it was therefore to Riyadh rather than to Hail that the leading Arabian travellers of the war years, Leachman and Philby, penetrated. The former was captured for a while by Shammar tribesmen but was not taken to Hail. When the Turks had been defeated and Hail conquered by Ibn Saud's Wahhabi army in 1921, his naturally isolationist attitude had been confirmed by British support of the Hashemite dynasty of the Hedjaz, and though Ibn Saud maintained his personal friendship for Philby and one or two other Englishmen, few fresh opportunities arose of exploring the Jebel Shammar.

And few have arisen since. Even though

*Lady Anne Blunt: *A Pilgrimage to Nejd*, 1881.



A typical Hail house, like all the buildings in the city made of sun-dried brick strengthened with timber. Above, left, the interior courtyard. The low clay wall with crenellated top divides the covered coffee-hearth from the unroofed part of the courtyard. The picture below shows the coffee-hearth itself, the social centre of the Arab house. The shelves are modelled and ornamented in wet clay. Above, right, the brightly patterned wooden street door set in its heavy clay surround. It is opened with the large wooden key peculiar to the district. The key has metal prongs that release a series of wooden pegs in the vertical bar, corresponding to holes in the horizontal bolt.

the British alliance with Saudi Arabia was renewed during the second World War, and brought with it considerable coming and going to Riyadh, though Hail itself was visited by British scientists and army convoys when it was one of the centres from which the locust menace was fought in the winter of 1944, and though oil-prospecting and other new activities have somewhat broken down the barriers that previously made the Jebel Shammar almost inaccessible to strangers, to visit Hail is still to venture into a fabulous country, whose feudal way of life and primitive mud-brick architecture are hardly touched by the influence of the west.

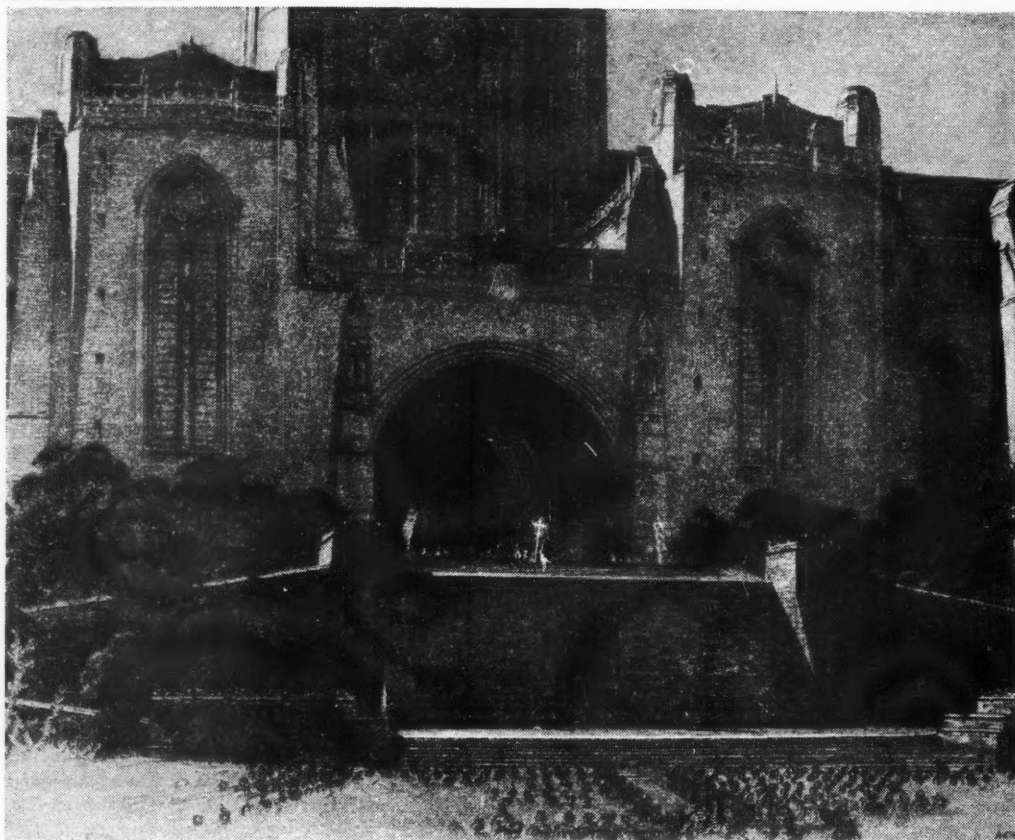
From the Red Sea coast it is five days' journey in a jolting truck, over rough tracks that climb through the mountain passes of the Hedjaz to the high plateau of central Arabia. The last stage of the journey is north-eastwards across a level plain, ringed by mountains. Hail guards the passage through the mountains and displays in the distance all the character of a fortress city. In a haze of heat, and through an atmosphere clouded by the frequent dust storms, battlements and turrets rise above a distant line of walls and palm trees. These mark the position of the palace of the Emir Ibn Saad, Governor of Hail (after Ibn Saud's two eldest sons the leading Emir of the kingdom), and of the barracks belonging to the Saudi garrison. As the traveller draws nearer he can see, climbing the rocky outcrops, the rambling ruined palace of the Ibn Rashids; then the remains of the old walls outside of which, since security was re-established, the city is beginning to spread, and finally, appearing and disappearing among the palm and tamarisk

trees of the group of oases on which Hail is built, the one and two-storey houses of the city itself, all apparently windowless, which gives to them, too, a fortress-like character.

Following the usual Arab plan, they present blank walls to the narrow streets, turning inwards towards little courtyards secluded behind clumsy wooden doors. All the buildings are of the same dark sun-dried brick; their walls are one with the unpaved lanes and the dusty floor of the market-place, and of the same sombre colour-scheme are the heaving camels and the wandering long-eared goats. The colour is that of clay and the darker tones are only the deep shadowed recesses in clay walls and gateways. The only relief is given by the white-washed crenellations of the palace roof which glitter against the burnished sky, and by the feathery green date-palms in the high-walled orchards that almost surround the city.

The life of this remote city has changed no more than its architecture. Still, seventy years after Doughty described them, the Bedu women sell their country produce in the market, crouched in the shadow of the now ruined palace his oppressor once inhabited; the same craftsmen work with the same primitive tools in the dark booths that line the narrow streets nearby, and in the secluded courtyards the same bird-featured Bedu and the heavier-jawed oasis townsmen sit over the endless ritual of coffee-making.

'In Hayil,' says Doughty, 'if I walked through the suk, children and the ignorant and poor Bedu flocked to me, and I passed as the cuckoo with his cloud of wondering small birds, until some citizen of more authority delivered me.' And so it is today.



LIVERPOOL CATHEDRAL

The future of the quarry known as St. James's Cemetery, that lies immediately to the east (liturgical north) of Liverpool Cathedral is not yet settled. One suggestion, which was given some publicity by the model of the City Engineer's plan for the cathedral precinct exhibited early last year, is that it should be filled in. Of this suggestion Sir Giles Gilbert Scott wrote, in a letter to the *REVIEW* (printed in December, page 281): 'This, I consider, would be disastrous, as the romantic quality of the sunken quarry is a great asset to this side of the building, which should on no account be destroyed.' The *REVIEW* is in complete agreement with Sir Giles on this point, as are also the Liverpool students whose plan the *REVIEW* published* and who proposed

throwing a bridge across St. James's Cemetery as shown in the small drawing above. A third suggestion has been that an open-air theatre should be constructed, and the drawing on the left shows Sir Giles's own project for this. Of the students' plan for the environs of the Cathedral, Sir Giles writes: 'The Liverpool students are to be congratulated upon their approach to this difficult problem. They show an appreciation of the basic requirements and of dramatic and picturesque views. How far this quality can be obtained by conscious planning based upon practical requirements is well worth investigating. There is a lot to be said for the students' development of the precinct idea in place of the formal road and avenue approach. The means of getting vehicles to the various buildings is difficult if the buildings consist of a large number of small units each requiring vehicular access. I do not feel, however, that the asymmetrical treatment of the precincts such as the students propose need preclude the entry of vehicles into the precincts, provided no roads lead directly through the precinct areas to tempt through traffic. The plans do not pretend to show the design of the buildings, but I think the mixture of styles shown should be avoided even though variety may help to produce picturesqueness, a quality that I think should be attained by variety in heights and massing of the various blocks. However, I think the students have the right basic ideas and have faced up to the difficulties boldly.'

* THE ARCHITECTURAL REVIEW, December 1948, pp. 280-6.

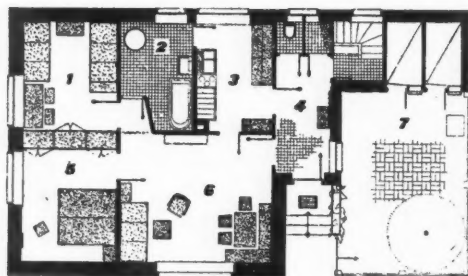
WORLD news in architecture

As a result of the fact of almost simultaneous exchange of news between the various corners of the earth, the argument whether architecture is international or not has become a little academic. It is, and in spite of the modifying influence of regional characteristics, is likely to become more so. A new feature which begins on this page acknowledges this fact, as well as the need for an English clearing house for architectural news from abroad. To provide this, the REVIEW's own correspondents in different countries will submit, periodically, short illustrated reports on technique, design and planning.

CZECHOSLOVAKIA

1-2 HOUSES IN MORAVIA

Architects: Karel Kozelka, Antonín Kilopáček. This settlement was planned for the workers of the 'Moravia' nationally administered ironworks, and it is situated at Mariánské Udolí, near Olomouc. Employees of the works balloted for the type of accommodation preferred, and the vote was overwhelmingly for the small single-family house, very few individuals choosing terrace housing. The site slopes to the south-east, and the houses are placed so that the living-rooms face the south to get maximum sunshine. Construction is of brick, plastered outside and painted white, and the wooden frame roof is decked with asbestos-cement tiles. Each house is heated by hot water from a

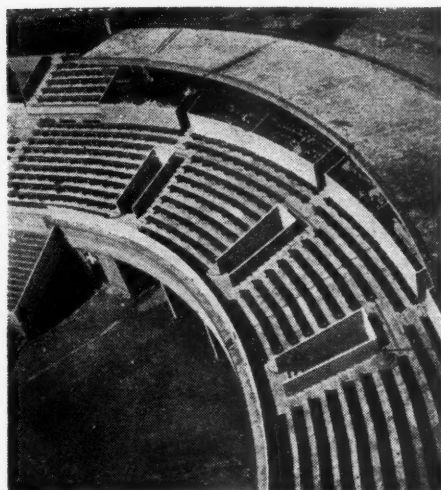


1. Key to plan: 1, children's room. 2, bathroom. 3, kitchen. 4, hall, with toilet. 5, main bedroom. 6, living room. 7, animals.



1, typical plan of the new workers' housing in Moravia. 2, a general view of the settlement from the south.

boiler in the kitchen, and the stove is combined with an electric heater. A washing machine is installed in the bathroom. The whole estate is supplied with electricity by underground cables, and the water supply is by piped gravity feed from the hills surrounding the site. No fences will be used on the estate, which is to have a communal green planted with fruit trees and decorative shrubs. Main roads throughout the settlement are 26 ft. wide and subsidiary roads 16 ft. wide, all being paved. The cost of each house is approximately £1,250, and the standard furnishings cost about £290 per house.



3, northern part of the grandstand in the stadium

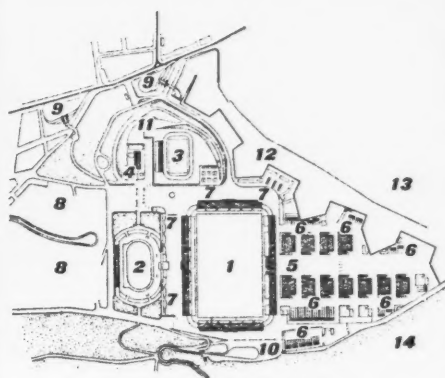
3-1 STADIUM IN PRAGUE

The Masaryk State Stadium was reconstructed, and much increased in size, for the 11th National Sokol Gymnastic Festival, held in July 1948. This festival is held once every four years, and this was the first to be held since 1938. The stadium is sited on the highest point in western Prague, and is planned as a complete gymnastic centre, with all ancillary features. The main stadium is designed to accommodate 200,000 spectators and 40,000 athletes when filled to capacity. Construction of the grandstands is of reinforced concrete, with a red brick tower at either end of the main one. To overcome the problem of acoustics in the vast open field, special type 'low voice' loudspeakers are buried in the ground for use in instructing the massed gymnasts; loudspeakers for the reproduction of music are sited in the spectators' grandstands. Fourteen buildings for use as cloakrooms and rest-rooms for 5,600 gymnasts were included; the architect for these was F. Krasny. They were constructed of wood, and were designed to be temporary only, the timber being used after the festival for the building of houses. These cloakrooms were each of three storeys, comprising baths, stores, offices and a ground floor buffet; each floor had its own ramp to facilitate access. The system of staircases for the grandstands, which are situated between every 40 seats, together with the first floor promenade, enables the stadium to be emptied of all spectators in the short time of 12 minutes. The Masaryk Stadium, as it exists at present, is not an integrated whole as, for example, is the Olympic Stadium at Helsinki, but it is hoped that it will have a similar coherence when finally completed. City planning in Prague envisages finally that this site above the old part of the city will be a centre for all physical education and sport, and it is to include eventually a college of physical training and indoor and outdoor swimming pools. The whole area will connect with the two parks, the Petrin Park and the Kinsky Gardens, on the east and south slopes, to form part of the Prague green belt.

Stan Trubacek



4, south entrance to the stadium



5. Key to plan: 1, main stadium. 2, athletics stadium. 3, army stadium. 4, gymnast hall. 5, gymnasts' cloakroom buildings. 6, kitchens. 7, shops. 8, car park. 9, tram terminus. 10, bus and trolley-bus terminus. 11, traffic control short-wave radio transmitter. 12, the old walls of Prague. 13, the Petrin Park. 14, the Kinsky Gardens.

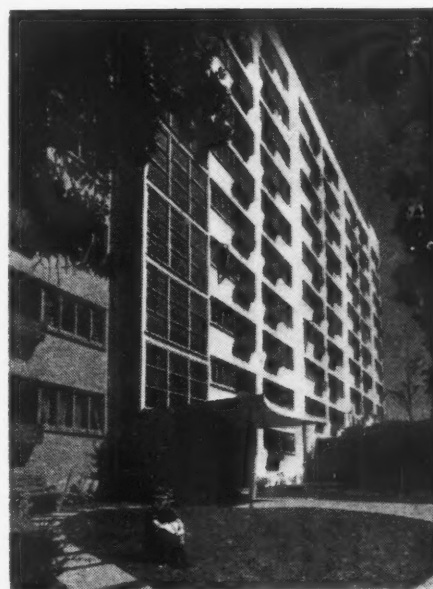


6, promenade below the grandstand of the stadium



7, gymnasts' cloakroom buildings behind the Masaryk Stadium. A photograph taken while these were under construction, and showing the all-timber framework

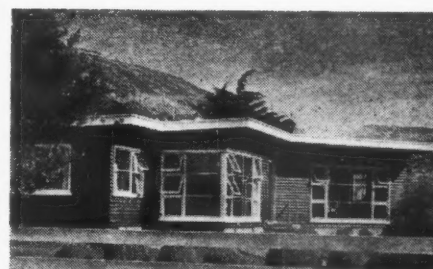
NEW ZEALAND



8, main facade and entrance to the flats in Wellington

8 FLATS IN WELLINGTON

Architects: Department of Housing Construction of the New Zealand Government. The site for this block of flats covers one acre and is in the heart of the city, in an area which is tending to become a Wellington slum. The building covers only 21 per cent. of the site, and height was restricted by regulations to 100 feet. A total of 116 living units in the building is designed to accommodate 234 people. Of these small flats the greater number comprise living-room, bedroom, self-contained kitchen, bathroom and a balcony. Access to each flat is from a common gallery on each floor, served by two lifts and a main staircase, with a secondary staircase as an alternative. The design for this building was awarded a gold medal by the New Zealand Institute of Architects in 1947, and the block is one of the few multi-unit flat buildings in the country.



9, main facade of the house in Christchurch

9 HOUSE IN CHRISTCHURCH

Architect: Stewart Minson. Building costs at present ruling in New Zealand are very high, and this small house was completed for the reasonable sum of £1,850. Regulations at present limit floor areas of new houses to a maximum of 1,150 sq. ft., with a graded additional allowance when there are children in a family. The total floor area of this house is 1,050 sq. ft., and it is typical of those being built in New Zealand to-day. Construction is of four-inch stud, finished externally with one-inch weatherboard, and internally with lath and plaster.

Korangi

BOOKS

CONTENT BEFORE FORM

RUSSIAN ARCHITECTURE. By Arthur Voyce. The Philosophical Library, New York. \$5.75.

SOME of the sources of Russian architecture are shared by the architecture of Western Europe; others are not. The heritage from the Greco-Roman world through Byzantium was fused with (among other things) a native northern timber tradition, and this was itself capable of the most diverse expression, from unadorned functionalism to the fantasy of the church of the Transfiguration at Kizhi with its twenty-two domes. Mr. Voyce is at pains to refute the misconception that Russian architecture is an affair of 'barbarous' variants of imported styles—though one would have hoped that such refutation was hardly necessary to-day, however obtuse we still may be about architectural traditions other than those of Western Europe. And in point of fact his illustrations show an architecture not only of extraordinary richness, but also of a very marked national character. So powerful were the factors making for this character that although Italian architects worked on the Kremlin in the sixteenth century one would never know it from what they did. Only in the eighteenth century did Russia deliberately adopt Renaissance forms, and even then she gave them a scale and a kind of grandeur which is essentially Russian.

The second part of Mr. Voyce's book deals with the post-Revolution period. The non-Russian republics are now included, although a historical survey conceived as a background to Soviet architecture should properly have included their history too. The illustrations show the progress of Soviet architecture from the quickly discredited 'constructivism' of the late twenties to the surprising variety of styles current to-day, ranging from the straight classicism of the still alive (and kicking) academic tradition to the architecture of certain of the Moscow underground stations, which is as unlike any previous architecture, Russian or otherwise, as it is unlike any modern western architecture. A section on the Agricultural Exhibition of 1939-40 is particularly interesting because there classical influences were replaced by the diverse national traditions of the various republics, very freely treated and sometimes producing—as in the Uzbek pavilion—buildings of considerable charm. The babel of controversy that accompanied these developments suggests a picture very different from the 'dull state-controlled regimentation' of the newspaper legends.

But what is the 'explanation' of the headlong course pursued by Soviet architects with such contemptuous disregard of western avant-garde ideas? That, after all, is the question to which the disconcerted western architect would like an answer. And Mr. Voyce does not really give it him. He fails to do so, first, because he does not give sufficient emphasis to the really revolutionary changes in Soviet architecture—the gigantic quantitative increase, the emergence of new building types, the unprecedented fact of total planning and, above all, the change of client, now the whole working people. Secondly, he fails to do so because his account of Soviet aesthetic theory is rather one-sided, paying too much attention to 'constructivist,' too little to current trends.

From recent controversies in the Soviet Union and from Soviet criticism of those tendencies in western art regarded there as decadent, certain principles emerge and may be baldly summarized under four heads:—

(1) Rejection of a purely functional concep-

tion of architecture. Emphasis instead on architecture as an art, appealing to and expressing emotion.

(2) Rejection of the machine as a source of inspiration or ideal for emulation. Emphasis instead on people and society as inspiration for architecture.

(3) Rejection of 'an architecture of pure form,' i.e. the cultivation of form, proportion, colour, texture and their interrelation as an end in itself, as an abstract art. Emphasis instead on the fact that the great traditions of previous ages, rich and complex as they were in formal values, never pursued these alone, but as one aim among many, the dominant purpose being the expression or glorification of some social, intellectual or moral idea. So in modern society, architecture, with the other arts, must help express the emotional and spiritual value of socialism, inspire the people in their efforts, and celebrate their achievements.

(4) Such expression must be clear to the 'plain' ordinary people, and must also be referred to and influenced by them. This principle is constantly reiterated in Soviet art criticism, and is made practicable by Soviet social organization, with its numerous and overlapping democratic bodies and its constant drive towards greater degrees of popular participation and control in all parts of social life.

These principles are intelligible and suggestive. They do, what is more, imply a serious criticism of modern architecture as so far practised in the West, and indicate a most significant shift of emphasis from the tools and materials of architecture to its content and purpose. They also, of course, imply a criticism of the society in which modern architecture has developed, and serve as a reminder that an integrated architecture is not to be achieved by architectural means alone.

Andrew Boyd

SHORTER NOTICES

SAPER VEDERE L'ARCHITETTURA. By Bruno Zevi. Giulio Einaudi.

The aim of this book, dealing with space, time and architecture, is to open the reader's eyes—to help him, as the title implies, to *know how to look at architecture*. The ordinary cultured man or woman, who has come to terms with the arts of literature, music, painting and sculpture, is too often at a loss when confronted with architecture. Yet while the other arts have qualities that are either two or three-dimensional (if visual at all), architecture, the author stresses, has additional significance. For it is essentially four-dimensional: the spectator does not merely view a building from without, but is drawn through the interior, registering a series of superimposed impressions.

Bruno Zevi's approach to architectural aesthetics is not merely through the analysis of structural form, but also—as is fashionable—through the analysis of the organization of space. This aspect of architecture he surveys through all periods, and interprets from various angles, from the physiopsychological to the philosophic and religious; in his synthesis of current ideas he pays special tribute to the writings of Geoffrey Scott and Nikolaus Pevsner. His book is freely illustrated with photographs and diagrams, which are always to the point even if they sometimes seem to make rather heavy going of the obvious. On the literary side it is well put together, with comprehensive bibliography, a useful outline of contents, and indexes listing separately architects' names and monuments grouped under places. Physically it is less so, however: it should be re-bound before being lent to friends.

GEORGIAN EDINBURGH. By Ian G. Lindsay. Oliver and Boyd. 7s. 6d.

A concise account of building developments in Edinburgh from 1714 to 1830, followed by brief notes on the architects, churches, public buildings and streets and houses of the period, intended for

use as a guide on the spot. Illustrated with photographs, drawings in line, and a usable map.

THE GEORGIAN PLAYHOUSE. By Richard Southern. Pleiades Books. 12s. 6d.

THE ENGLISH LANDSCAPE GARDEN. By H. F. Clark. Pleiades Books. 12s. 6d.

The first two volumes in a series of monographs on various aspects of Georgian architecture and decoration, under the general editorship of the Publications Sub-Committee of the Georgian Group. Each consists of about sixty pages of text followed by fifty-six reproductions from photographs, prints and drawings, and provides an authoritative summary of present knowledge of its subject.

THE EARLY ARCHITECTURE OF NORTH CAROLINA. A Pictorial Survey by Francis Benjamin Johnston, with an Architectural History by Thomas Tileston Waterman and a Foreword by Leicester B. Holland. Chapel Hill, University of North Carolina Press, 1941 and 1947. 63s.

The Americans are indefatigable in the publication of their architectural past, especially of their eighteenth century. After Mr. F. Kimball's general book of 1922 and the White Pine series of 1929-31 we have had Kelly on Connecticut, Bennett on Delaware, Eberline on the Hudson Valley, Newcomb on Kentucky, the Maine Writers' Club on Maine, Forman on Maryland, Howells on New Hampshire, Curtis on New Orleans, Simons on South Carolina, Waterman on Virginia, Congdon on Vermont. Over here we have nothing to compare with this list—which is certainly not complete.

The present volume, sumptuously produced with about 300 large illustrations (and plenty of plans) of what is, after all, not much more than a hundred years of architectural activity, is presumably the final record for North Carolina. It is knowledgeably introduced by Mr. Waterman and contains much that is a joy to look at, quite apart from its historical significance.

CHIPPENDALE FURNITURE DESIGNS. With a Preface and Descriptive Notes by R. W. Symonds. Alec Tiranti. 7s. 6d.

Once upon a time, not so very long ago, in the popular view every Jacobean house was designed by Inigo Jones, every Queen Anne one by Wren, and every Georgian mantelpiece by Adam (or maybe Adams). We are rather better educated about our architects now, but in the field of furniture and decoration both Grinling Gibbons and Thomas Chippendale retain by repute a considerably larger *œuvre* than the facts warrant. In his introduction to the present selection of designs from *The Gentleman and Cabinet-Makers' Director*, Mr. Symonds shows how unsatisfactory as a generic term 'Chippendale' really is, Chippendale not himself having been a designer in his own right, but simply an enterprising business-man who had the sense and taste to employ two gifted designers, in the persons of Lock and Copland, to illustrate an expensively produced catalogue. Of course, this is not news, but it will be new all the same to many who are tempted to buy this book by the really modest price and the excellent plates, while Mr. Symonds's authoritative notes on the latter will be valuable to many more.

Other Books Received

GHOSTS ALONG THE MISSISSIPPI. By C. J. Laughlin. Scribner.
MODERN CHURCH DESIGN. By Richard Mellor. Skeffington. 12s. 6d.
COSTING FOR BUILDERS. By Walter and Leonard Townsend. Spon. 7s. 6d.
LIGHTING TO STIMULATE. By J. Lloyd Kamm. Christopher, Boston.
HOT WATER ENGINEER'S POCKET BOOK. By A. C. Pallot. Newnes. 5s.
HEATING AND VENTILATING ENGINEER'S POCKET BOOK. By A. C. Pallot. Newnes. 5s.
FUEL AND THE FUTURE BOL 3. H.M. Stationery Office. 3s. 6d.
STILL-LIFE PAINTING. By Wolfgang Bern. Oxford University Press, New York.
THE NEW BUILDERS' HANDBOOK ON WOODCUTTING MACHINE WORK. By S. H. Glenister. Allen & Unwin. 6s.
AN OUTLINE OF EUROPEAN ARCHITECTURE. By N. Pevsner. John Murray. 25s.
THE MATERIAL AND METHODS OF SCULPTURE. By J. C. Rich. Oxford University Press. 42s.
PLAN FOR TAUNTON. By Thomas Sharp. Goodman. 5s.
THE ECONOMY OF TIMBER IN BUILDING. By R. G. Bateson. Crosby Lockwood. 7s. 6d.
FROM SICKER TO 1948. Lund Humphries. 18s.
BYZANTINE MOSAIC DECORATION. By Otto Demus. Kegan Paul. 42s.
RECORDING BRITAIN, Vol. III. Edited by Arnold Palmer. Oxford University Press and the Pilgrim Trust. 105s. for 4 Vols.

ANTHOLOGY

The Noble Doric

The reason that 'proportion' in architecture suggests to us now nothing ethical is, that with us the principle is so inadequately carried out on the æsthetic side that it does not reach the point of ethical consciousness. In the same way the reason we never now connect artistic 'design' with any ethical meaning is because our æsthetic design is not æsthetic to the required pitch. The pleasure it gives to the eye, when it gives any, is of so slight and accidental a kind that it has no chance of awakening kindred ideas in the mind. It is not æsthetic enough to be ethical.

But the Doric temple is æsthetic enough to be ethical. In the Doric temple design, proportion, harmony, unity, and so on are carried to such perfection, purely in relation to sight, that through the eye they enter into possession of the mind. Does the reader imagine that such an influence must be slight or negligible? I venture to say that no one, puzzled by all that is obscure in life and baffled by the eager nothings that crowd our transient days, could desire a more effectual restorative than the contemplation of Doric architecture. Resist, says philosophy, the importunities of the passing hours; he who is diverted from his purpose by fugitive impulses will accomplish nothing; proportion your ends to your means, and, instead of frittering away energy in a thousand caprices, direct it to the purposes of some worthy design. Philosophers have much to say in this vein, but for my part, no words of theirs have ever appealed to me with half the force of those mute stones which owe all the power their delicate lines are charged with to their enforcement of these and similar maxims. Remote as we are, of another race, another creed, another age, still it is impossible even for us, sitting among the olives and the asphodel under those clear-cut architraves, not to feel, as the Greeks felt, their persuasive advocacy of all that makes life sane and noble.

LISLE MARCH PHILLIPPS (*The Works of Man*. First published 1911. Duckworth & Co., London, 1932).

MARGINALIA

In Anthology this Month

The extract from March Phillipps's *The Works of Man* may be read as an appendix to the article on the Doric revival by Nikolaus Pevsner and S. Lang in the December REVIEW. In the century and a half or so that has passed since the discovery of the Greek Doric to the eyes of cultured Europe, it has shed all its supposed rudeness, all the 'primitive simplicity' which was among its recommendations to the Romantic connoisseurs of the late seventeen-hundreds, and emerged in the character of the noblest, and subtlest, expression of Greek civilization.

The Works of Man was first published as a book in 1911 (though parts of it had appeared earlier in periodicals). That was three years before *The Architecture of Humanism*, Geoffrey Scott's celebrated defence of Renaissance and Baroque architecture. The two books are, of course, absolutely different in aim and method, but both are among the classics of English architectural literature and their proximity in time invites a comparison. In general, one might say that whereas much of the value of Scott's book lies in its compactness and the closeness of its reasoning, that of March Phillipps's lies rather in the breadth of the views that it lays open and in its being one of the very few attempts to correlate the character of architecture, and that of its cultural background, which have approached success.

Mise-en-Page by Modulor

The REVIEW's French contemporary, *L'Architecture d'Aujourd'hui*, has published its second special number on Le Corbusier. (The first came out in 1934.) The whole of the main text is by the master himself, as also is the lay-out ('faite avec l'aide du Modulor,' as we are told under the diagram containing that now familiar silhouette of the victorious pugilist). The second section of text consists of the *Histoire Brève de nos Tribulations*, which was to have been printed in the monograph of the Pavillon de l'Esprit Nouveau in 1926 but which was omitted 'parce que mon plus précieux collaborateur en cette affaire estima que le texte était immodeste'—consists, that is, of almost the whole of this *Histoire Brève*, for 'la première page du manuscrit a disparu.' The many illustrations include buildings, projects and sketches, and also a number of the paintings. The whole number forms a valuable addition to Le Corbusier literature, on which its publishers are to be congratulated.

Outlook from Durham

The first number of *Planning Outlook* has recently appeared. To quote Professor Allen, 'it will act as a vehicle for the publication of research by the staff of the School of Town and Country Planning of King's College, Durham University . . . and will also, on occasion, illustrate work carried out by students.' It is, in fact, a journal brought out by the staff of this new degree course in planning that aims at covering, with almost equal emphasis, the fields of 'Architecture, Archaeology, Engineer-

ing, Geography, Geology, Sociology and Economics.' Let's see how the first number exemplifies this aim. First there is an excellent article 'After Geddes'—apt, scholarly and readable—by T. Findlay Lyon. Two very brief quotations will serve: 'His achievement was not the analysis of pattern as Garnier's was, but he was the first man to bring together the separate entities of science and make them a philosophy for civic design and living . . . 'From 1943 onwards a succession of plans has been published and looking at these it would seem that they fall into two categories: those which have followed Geddes' dealing in cognizance of the survey method and those which have not. Surveys support plans which also display the called-for array of graphs, statistics and appendices but in some cases it would seem that the surveys are self-supporting . . . a thing apart . . . a dead accumulation.' So much for sociology. Geography and geology are represented by a paper by Professor Daysh—'Man Proposes'—exhibiting querulous professionalism: landscape by a pedestrian lecture on Sweden by Brian Hackett and aesthetics (architecture?) with earnest naïveté by Bruce Alsopp in 'Planning for Delight.'

N.B.R. Annual Report

The *National Buildings Record* has issued its seventh Annual Report. During the year accessions to the N.B.R. collection totalled 33,499, and it now contains 315,541 photographs and drawings. The Report emphasizes that the N.B.R. is willing to look after private collections of photographs. 'The negatives are numbered and filed to permit instant reference; they are in safe keeping and protected from damage or dispersal, dangers to which private collections are always liable. They are assured a permanent place in the national collection, and the degree of control which the owner wishes to exercise in the matter of reproduction is settled by mutual arrangement.'

RÉSUMÉS

Janvier 1949

Page 3: *Le Style Londonien dit 'de Cour,' au Quatorzième Siècle*, par J. M. Hastings. L'idée populaire au sujet de l'origine du style anglais 'Perpendiculaire' de l'architecture gothique, c'est que, de même que Pallas se lança armée de toutes pièces de la tête de Zeus, ce style émana de quiconque fut responsable pour la reconstruction du chœur de la Cathédrale de Gloucester en 1350. J. M. Hastings analyse dans cet article le style londonien 'de Cour' du quatorzième siècle et démontre que les motifs distinctifs du 'Perpendiculaire' s'y trouvent tous contenus en embryon. Le style de Cour était celui qui s'intitulait le Rayonnant de Londres, et le Perpendiculaire anglais, il maintient, n'est que le résultat logique de certaines tendances du dit style Rayonnant, de même que le Flamboyant français en constituait une conclusion parallèle. Bien qu'il soit nécessaire de ne pas mépriser la contribution de Gloucester, il est extrêmement important de la reconnaître comme création de l'Ecole de la Cour, et non pas comme origine du Perpendiculaire, quelque chose de tout à fait différent.

Page 15: *Rétablissement du Rivage de la Tamise: Projet de Reconstruction de la Rive Méridionale à Londres*. Londres, bien qu'entièrement traversée par la Tamise, ne possède, à vrai dire, pas de rivage. Le seul fait que les londoniens peuvent contempler le fleuve, ainsi qu'il leur est loisible de le faire du quai de la Tamise, ne veut pas dire que celui-ci constitue un rivage, car cette expression implique une ambiance riveraine étroitement liée au va-et-vient de la circulation fluviale, ainsi que la possibilité de manger, boire, fumer et bavarder dans l'atmosphère caractéristique de ce milieu. L'objet principal du plan de la REVUE D'ARCHITECTURE pour la rive sud est donc de restituer à la capitale un rivage dans le vrai sens du mot. Le principal moyen envisagé pour atteindre ce but serait de construire une jetée sur le fleuve au-dessus des bannes de vase actuels, partant d'un point entre les ponts de Southwark et de Blackfriars et aboutissant à un point en amont du pont de Waterloo. Cette jetée fournirait un centre de loisir et de distraction entre le fleuve

et l'étendue re-développée à l'arrière, qui se trouve divisée en trois zones d'utilité selon son caractère historique et les projets d'urbanisme qui ont déjà été acceptés en principe.

Page 25: *L'Architecture Paysagiste aux Etats-Unis*, par Garrett Eckbo. L'architecte paysagiste américain le plus renommé discute la théorie et l'exercice de son art d'après sa propre expérience étendue. Ce que Garrett Eckbo a accompli, c'est de créer, depuis le commencement, une technique moderne du dessin paysagiste sans qu'il lui fût nécessaire de rompre entièrement avec le passé, car dans ses œuvres les théories traditionnelles et modernes se trouvent harmonisées en une nouvelle synthèse. Dans cet article, que nous illustrons de quelques exemples de jardins dans les Etats du sud-ouest dont il est l'auteur, il énonce pour la première fois, à l'intention des lecteurs anglais, quelques-unes de ses opinions à ce sujet.

Page 35: *Hail*, par J. M. Richards. Cette ville oasis, en Arabie Centrale, n'avait été visitée jusqu'à l'époque de la guerre récente que par peu d'Européens. Cet article est le résultat d'une expédition britannique qui visita la ville en 1944 pour combattre les sauterelles. Le personnel de cette expédition comprenait, entre autres, Edward Bawden, qui servait alors en Proche Orient comme artiste de guerre. Un de ses croquis de Hail est ci-reproduit. Les photographies furent prises par le sergent-photographe Berman, et il y a tout lieu de croire qu'elles sont les premières qui aient jamais été publiées de Hail.

Page 42: *Giles Gilbert Scott et Liverpool*. Un des principaux sujets de controverse à l'égard des divers plans relatifs au terrain autour de la cathédrale de Sir Giles Gilbert Scott à Liverpool, est le traitement envisagé pour le Cimetière de St. James situé immédiatement à l'est de la cathédrale. Une école de pensée voudrait faire remblayer ce terrain et ensuite y arranger une avenue axiale et des pelouses nivelées. LA REVUE D'ARCHITECTURE croit que ceci serait un désastre, opinion qui est d'ailleurs partagée par Sir Giles Gilbert Scott. L'illustration d'un autre plan, laissant le cimetière dans son état actuel mais avec un pont le traversant pour donner accès à la porte est de la cathédrale, parut dans LA REVUE du mois dernier. Une troisième suggestion serait

qu'une partie du cimetière soit convertie en théâtre en plein air. Le projet de Sir Giles pour une telle utilisation du terrain se trouve illustré ci-joint.

Page 42: *Monde*. Comme contribution à l'échange du savoir et de la science en général, LA REVUE D'ARCHITECTURE a l'intention de publier régulièrement à l'avenir un résumé international de nouvelles et de théories architecturales. Ce résumé paraîtra sous les deux titres de 'Monde' et 'Canon.' 'Monde,' qui débute ce mois, fournira un guide critique sur l'urbanisme et le dessin contemporains à l'aide de contributions soumises par les correspondants de LA REVUE dans le monde entier. 'Canon,' qui commencera à paraître en février, donnera un aperçu, rédigé par un collaborateur en Angleterre, de l'orientation générale de l'architecture, ainsi qu'elle est révélée par les périodiques des différents pays. Les bâtiments faisant l'objet du résumé de ce mois se trouvent en Tchecoslovaquie et en Nouvelle-Zélande.

Januar 1949

Seite 3: *Der Londoner Hofstil im vierzehnten Jahrhundert* von J. M. Hastings. Im allgemeinen wird angenommen, dass die englische Spätgotik ('Perpendicular') fertig wie Athene aus dem Haupt des Zeus den Kopf desjenigen entsprungen ist, der für den Wiederaufbau des Chors der Kathedrale in Gloucester von 1331-70 verantwortlich ist. J. M. Hastings untersucht den Londoner Hofstil von 1300, und weist nach, dass die charakteristischen Motive der Spätgotik hier sämtlich im Keim vorhanden sind. Alle Strömungen gipfeln im Londoner Hofstil, und englische Spätgotik ist nach Ansicht des Verfassers die logische Zusammenfassung gewisser Tendenzen des 'Rayonnant' und somit eine Parallele zur Entwicklung des 'Flamboyant' in Frankreich. Während der Beitrag von Gloucester gewiss nicht zu unterschätzen ist, ist es wesentlich zu begreifen, dass der Hofstil allein beim Werden der englischen Spätgotik Pate gestanden hat.

Seite 15: *Der Wiedergewinn von Bankside*. Ein Plan für den Wiederaufbau des Südufers der Themse in London. Obgleich die Themse durch London fließt, hat London kein Flussufer. Die blosse Tatsache, dass man instande ist, den Fluss zu sehen, wie dies vom Themse-Kai aus der Fall ist, bedeutet noch

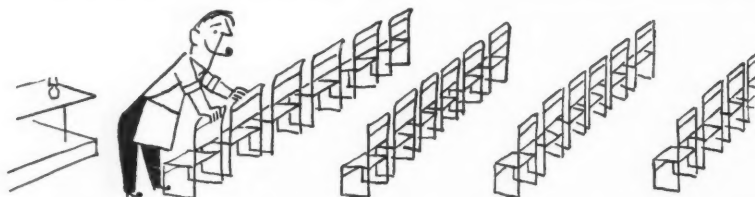
kein Flussufer. Flussufer bedeutet, dass sich das Leben der Bevölkerung am Fluss abspielt, im Zusammenhang mit dem Verkehr auf dem Wasser, mit der Möglichkeit dort zu essen, zu trinken, zu rauchen, zu plaudern im Zusammenhang mit der spezifischen Atmosphäre des Flusses. Der Hauptzweck des Planes der ARCHITECTURAL REVIEW ist daher, London dieses Flussufer in seiner vollen Bedeutung wiederzugeben. Dieser Zweck ist im wesentlichen durch einen Pier zu erreichen, der in den Fluss gebaut wird, über das schlammige Ufer hinweg zwischen den Brücken von Southwark und Blackfriars bis zur Waterloo-Brücke. Dieser Pier soll eine Insel des Vergnügens und der Entspannung sein, zwischen dem Fluss und dem wiedereroberten Gelände dahinter, das in drei Zonen eingeteilt ist seinem historischen Charakter und den Vorschlägen gemäss, die bereits im Prinzip angenommen sind.

Seite 25: *Landschaftsarchitektur in den Vereinigten Staaten* von Garrett Eckbo. Der bedeutendste amerikanische Landschaftsarchitekt untersucht die Theorie und Praxis seiner Kunst im Lichte seiner eigenen Erfahrungen. Garrett Eckbos Verdienst besteht darin, dass er die Grundlagen für eine moderne Technik in Landschaftsanlagen geschaffen hat, ohne ganz mit der Vergangenheit zu brechen. Tradition und moderne Theorien gehen in seinem Werk eine neue Synthese ein. In seinem Aufsatz, den er mit Beispielen der von ihm angelegten Gärten in den Südwest-Staaten illustriert, entwickelt er seine Ansichten vor europäischen Lesern zum ersten Mal.

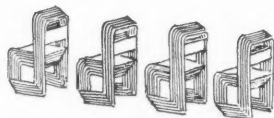
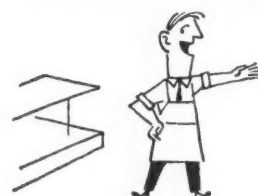
Seite 35: *Hail* von J. M. Richards. Die Oasenstadt Hail in Zentralarabien ist bis zum letzten Krieg von Europäern kaum besucht worden. Der vorliegende Aufsatz ist das Ergebnis einer Fliegerexpedition im Jahre 1944. Edward Bawden, der als Kriegszeichner im Osten tätig war, war ein Mitglied dieser Expedition; eine seiner Zeichnungen von Hail ist abgebildet. Die photographischen Aufnahmen wurden von dem Photographen Wachtmeister Berman gemacht; es sind vermutlich die ersten je aus Hail veröffentlichten Aufnahmen.

Seite 42: *Giles Gilbert Scott und Liverpool*. Einer der meist umstrittenen Punkte bei den verschiedenen

[continued on page 48]



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continued from page 46]

Plänen für das Gelände, auf dem Sir Giles Gilbert Scotts Kathedrale in Liverpool steht ist der Friedhof von St. James im Osten. So wurde sogar der Vorschlag gemacht, den Friedhof als solchen zu zerstören, die Gräber aufzufüllen und Rasenplätze anzulegen, die von einer achsialen Allee aufgeteilt werden. Die ARCHITECTURAL REVIEW hält dies für einen unglücklichen Plan, und dies ist auch Sir Giles Gilbert Scotts Ansicht. Ein Vorschlag den Friedhof in seinem jetzigen Zustand zu belassen und ihn mit einer Brücke zu überbauen, die zur Osttür der Kathedrale führt, wurde im letzten Monat in der ARCHITECTURAL REVIEW veröffentlicht. In einem weiteren Plan wurde vorgeschlagen einen Teil des Friedhofs als Freiluft-Theater umzugestalten. Heute veröffentlichen wir Scotts Plan für diese Umgestaltung des Geländes.

Seite 42: 'Welt.' Als Beitrag zu einem Wissensmagazin wird die ARCHITECTURAL REVIEW in Zukunft regelmässige internationale Berichte über architektonische Theorien und Neuigkeiten veröffentlichen. Sie werden die Bezeichnung 'Welt' und 'Kanon' tragen. 'Welt' die diesen Monat beginnt, soll ein kritischer Führer zu zeitgenössischen Plänen und Entwürfen sein mit Beiträgen der Berichterstatter der ARCHITECTURAL REVIEW in der ganzen Welt. 'Kanon' wird im Februar beginnen als Überblick eines Mitarbeiters in England, über charakteristische Strömungen in der Architektur, die in Zeitschriften der verschiedensten Länder zu Tage treten. Diesen Monat wird über Gebäude in der Tschechoslowakei und in Neuseeland berichtet.

Январь 1949 г.

Стр. 3. ДЖ. М. ХЭЙСТИНГС. „ДВОРЦОВЫЙ“ СТИЛЬ В ЛОНДОНЕ В XIV СТОЛЕТИИ

По общепринятому мнению, английский „перпендикулярный“ стиль готической архитектуры появился в готовом виде, словно Минерва из головы Юпитера, из головы неизвестного зодчего, по замыслу которого был выстроен чансел* Глоустерского Собора в 1350 г. Анализируя „Дворцовый“ стиль в Лондоне XIV века, автор показывает, что

* Восточный предел, соответствующий алтарю с амвоном и гиреем в православных церквях.

отличительные мотивы „перпендикулярного“ стиля уже находятся там в зародыше. Автор считает „Дворцовый“ стиль лондонской версией „лучезарного“ стиля („района“) и что английский „перпендикулярный“ стиль является логическим завершением этого последнего, так же как и параллельным завершением является французский „пламенный“ стиль („Фламбиан“). Разумеется, значения Глоустерского Собора в развитии „перпендикулярного“ стиля не следует недооценивать, но возникновением своим он обязан архитектурной школе, создавшейся на почве „дворцового“ стиля.

Стр. 15. СХЕМА ПЕРЕСТРОЙКИ ЮЖНОЙ НАБЕРЕЖНОЙ (Р. ТЕМЗЫ) В ЛОНДОНЕ

Хотя река и протекает через Лондон, настоящей набережной этот огромный город все же не имеет. Пбо по настоящему набережная означает место, откуда можно не только глядеть на реку, вроде Набережной Виктории (на северном, иными словами, левом, берегу р. Темзы, у центра Лондона), но где можно также чувствовать живую связь с ее судоходством, где можно есть, пить, курить и беседовать в той особенной атмосфере, которая создается ее близостью. Основной целью предлагаемого Редакцией плана является вернуть Лондону его реку во всей полноте. Главным же средством для достижения этой цели является постройка эстакады над самой водой („пир“) над теперешней береговой топой, начиная с некоторого пункта между Саусворкским и Блекфрайерским мостами и кончая некоторой точкой повыше моста Ватерло. Эстакада эта явится покоем отдыха и развлечения, тянущимся между самой рекой и заново перестроенным районом, который по принятым уже в принципе плановым предположениям будет разделен на три зоны использования, в согласии с его исторической традицией.

Стр. 25. GARRET ЭКБО. ЛАНДШАФТНАЯ АРХИТЕКТУРА В САИ

Автор, который сам является одним из наиболее выдающихся американских ландшафтных архитекторов (т. е., планировщиков ландшафтного окружения для архитектурного ансамбля), обсуждает теорию и практику своего искусства, в свете своего собственного богатого опыта. Большим достижением автора было то, что ему удалось положить начало новой технике проекта, не разрывая коренным образом с традицией, а, напротив того,

претворивши новую и традиционную теорию во единый синтез. Статья иллюстрирована примерами садов, разбитых по его проектам в юго-западных штатах. Некоторые свои взгляды он развивает здесь перед английскими читателями в первый раз.

Стр. 35. ДЖ. М. РИЧАРДС. ХЭЙЛ

Так называется город, расположенный в оазисе Центрально-Аравийской пустыни, который до этой войны пришлось посетить всего нескольким европейцам. Статья эта обязана своим появлением британской экспедиции, отправленной туда в 1944 году в связи с мерами по борьбе с саранчой. В состав этой экспедиции входил художник Эдвард Боутен, состоявший тогда в качестве военного художника при британской Средне-Восточной Армии, один из эскизов которого здесь воспроизводится. Воспроизводимые здесь фотографические снимки были сделаны Сержантом-фотографом Барманом. Несколько нам известно, снимки города Хэйла публикуются здесь впервые.

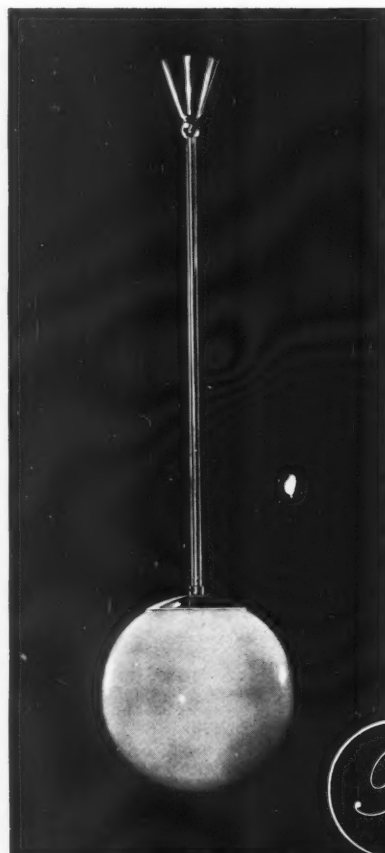
Стр. 42. ДЖИЛ ГИЛБЕРТ СКОТТ И Г. ЛИВЕР-ПУЛ

Одним из главных спорных вопросов, возникших в связи с различными проектами перепланировки района, окружающего недавно выстроенный по проекту архитектора Сэр Джил Гилберт Скотта кафедральный собор в г. Ливерпуле, является вопрос о том, как поступить с прямо прилегающим к собору с восточной стороны кладбищем св. Давида. Некоторые считают, что всего лучше было бы заравнять кладбище и покрыть его газоном с широкой осевой аллеей. Редакция нашего журнала считает, что это было бы несчастьем; такого же мнения придерживается и сам строитель собора. Другой план, по которому кладбище оставался в первоначальном виде, а через него перебрасывается мост, открывающий доступ к восточным дверям собора, был описан в нашем журнале за прошлый месяц. Наконец, третий план состоит в том, чтобы превратить часть кладбища в театр на открытом воздухе. Проект Сэр Джила в этом направлении здесь описывается и иллюстрируется.

Стр. 42. МПР

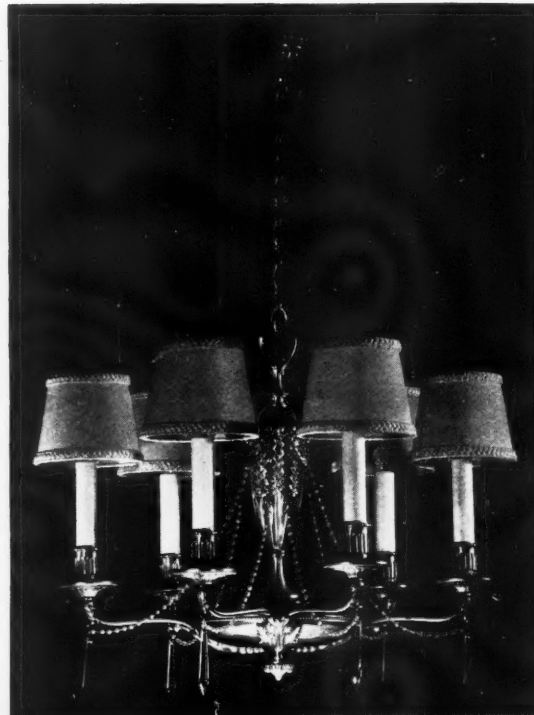
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[continued on page 50]



The Modern Idiom

Picasso may paint "modern" pictures, but, according to Gertrude Stein "to calm himself in his daily living he wishes to live with the things in the daily life of the past." Does the "modern" interior suit the "modern" mind?

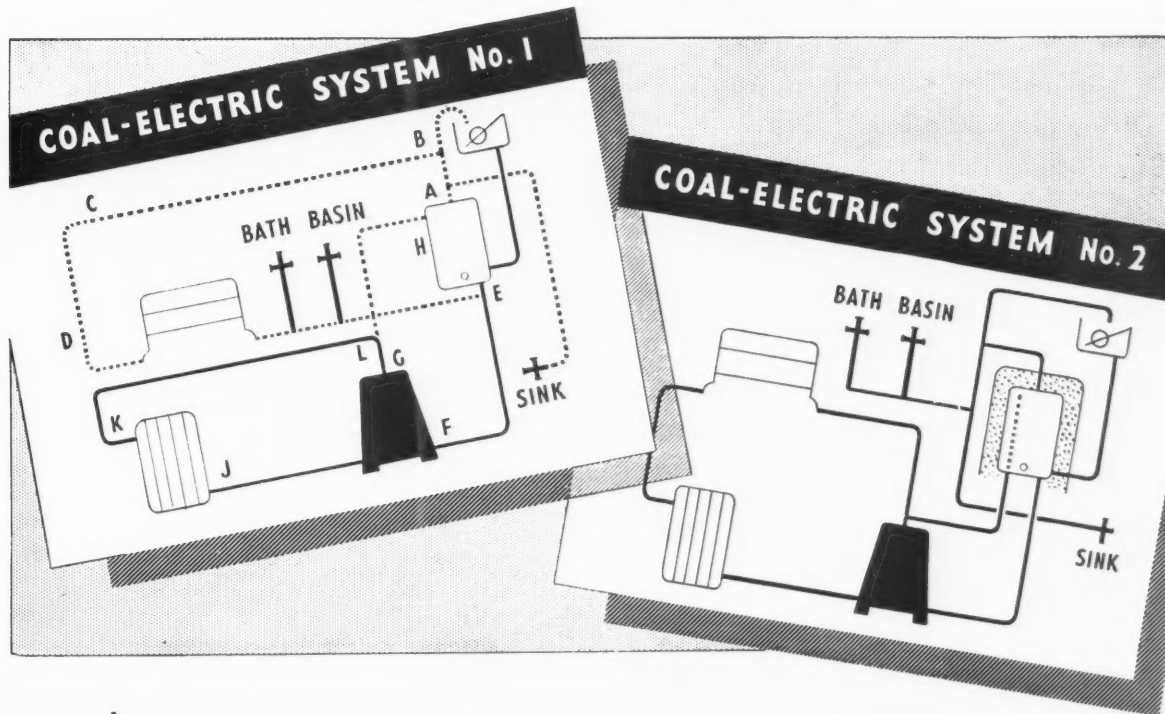


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The correct system No. 2 eliminates these faults by providing direct draw-offs to all taps and connecting the towel rail to the radiator circuit which will be heated only when the boiler is in use. Note that the flow pipe of this circuit originates at the boiler itself instead of branching off the flow pipe to the cylinder.

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continued from page 48]

обзоры архитектурных новостей и архитектурной теории. Эти обзоры будут появляться под двумя заглавиями: „мир“ и „канон“. Обзоры первого типа, которые начинают печататься с того же номера, будут посвящены критическому рассмотрению современного планирования и проектирования, со стороны сотрудников нашего журнала, разбросанных по всему свету. Обзоры второго типа, которые мы начнем печатать в феврале, будут посвящены рассмотрению со стороны одного из наших английских сотрудников наиболее значительных направлений архитектурной мысли, поскольку они отражаются в периодической литературе различных стран. (Обзор в настоящем номере посвящен зданиям в Чехословакии и Новой Зеландии.

CORRESPONDENCE

A Postscript from Aston Park

To the Editors of

THE ARCHITECTURAL REVIEW

SIRS.—Reflecting on the helpful and friendly comments set down in the margin to my article *Some Reflections from Aston Park*, it seemed to me that our 'disagreement' might hinge on two or three verbal ambiguities.

One of the points at issue was 'whether there has been too much sociology in recent town planning.' I agreed to the extent that sociological concepts and data were still far from adequate to their task, but I thought sociology would benefit enormously in this field if sociologists worked more closely with other technicians, notably architects. My own experience of this kind at Stevenage I regard as promising. But it occurs to me that involved in this discussion is an ambiguity in the word PLAN. I will not attempt a full semantic analysis but will merely mention some different areas of meaning in this word:

(i) The plan of a building, or of a town, as it appears on a drawing board.

(ii) The plan of a campaign, initially of a military

campaign but latterly of economic operations such as the Five-Year Plans.

(iii) A plan, as opposed to no plan, is said to exist in a person's mind when they have a deliberate intention or design. Thus the natural historian in the natural universe of the nineteenth century strove to find a 'plan.'

Now if we apply these meanings to a 'plan' for Peterlee (the New Town in County Durham) it becomes easier to reconcile my standpoint with that of the REVIEW. Lubetkin's plan (Sense I) may adhere less slavishly than some other new-town plans to the body of received doctrine about neighbourhoods, etc., etc., and may draw inspiration from a more fundamental, if intuitive, understanding of the urban impulse. But the Peterlee Development Corporation are in fact particularly conscious of the 'social and economic' problems which confront them as soon as they start to plan in Sense II. Lubetkin's intuitions will have to stand the test of their findings, in which they have been assisted by some of the ablest 'sociologists' available in this country.

To sum up, I think that everyone concerned in building a New Town should be a planner in Senses II and III but that an architect is pre-eminently a planner in Sense I.

'The way to arrive at a FUNCTIONAL solution is by teamwork between specialists.' With this marginal comment I wholly agree. But then the commentary itself proceeds to analyse the meanings of 'functional,' or rather to quote the analysis of an eighteenth century aesthete, distinguishing three different senses of the word. This is fair enough, but the commentary is less than fair in asserting that Malinowski's use of the term 'functional' was merely a confusion of the REVIEW's three senses. Malinowski, too, was trained in linguistics and his concept of function was carefully considered. His merit as an anthropologist was in pointing out that, in a well-established society, details of social behaviour, including the layout of a village or the design of a hut, however arbitrary they appeared at first sight, could almost always be explained on investigation as serving some function. The function might be structural although conscious knowledge

of the function might have been blurred in the course of time. Or it might be moral-psychological, in the sense that it conduced to an observance of the *mores*, the 'structure' of social behaviour, and Malinowski's sense of the word 'functional' recognizes this overlap and acknowledges the fallibility, even of a trained investigator, in assigning 'function' to the moral or the structural category. Can we wholly distinguish, for example, sentiment from utility in relation to the use of brick? But my other important point was that the detail of our own buildings and the layout of our towns has not, for the most part, been functional in the Malinowskian sense since the established bases of society were undermined by large-scale industrialism. This brings me to the last of the REVIEW's marginal comments, in which I am taken to task for 'begging the whole question of the significance of accident.'

Now, Malinowski claimed, I think rightly, that what appeared to be 'accidental' in a native village would usually turn out on inquiry to be 'functional' in his comprehensive sense. The same would probably be true of any townscape which was sufficiently affected by the direct influence of human behaviour, and of human wishes, both conscious and unconscious. The commentary suggests that 'the *laissez-faire* town' is an ideal laboratory for the discovery of significant accident. But '*laissez-faire*' is a relatively recent principle, whether in economics or in the development of towns. When it was applied, the resulting squalor was imposed on the many by the greed of the few. Reformers are now trying to tidy the mess, but visually they have in many cases only added confusion to confusion. It is only in the ripe old slum, in the closes of Dundee, for example, that accident has become functional in an anthropological sense; or perhaps in Bedford Park; and in both these cases, a close analysis would show considerably more coherence of social motive than is implied in the idea of *laissez-faire*.

Yours, etc.,

CHARLES MADGE.

Stevenage, Herts.

[continued on page 52]



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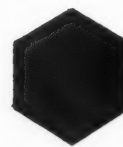
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continued from page 50]

Longevity of Craftsmen

To the Editors of

THE ARCHITECTURAL REVIEW

SIRS,—A few days ago I said 'good-bye' to a locksmith now going on pension after 60 years of continuous service. During that time he has only missed two working hours owing to a minor accident. This, I should think, constitutes a record of faithful service.

Last year a pensioner named Nelson Cowsley died after continuous work for 69 years. His father, of the same name, told me in the late 90's that he had not liked my grandfather because being a bound apprentice, he sent him before the magistrate for taking half a day off to see the Duke of Wellington buried.

From this it has always appeared to me that the man who is really skilled and interested in what he is doing has a much greater chance of survival than the indifferent worker. The sad side of the picture is that, generally speaking, these men do not live long to enjoy their leisure once they have retired.

Yours faithfully,

EMORY CHUBB.

London, S.W.1.

Bay Region

To the Editors

THE ARCHITECTURAL REVIEW

DEAR SIR,—The article on 'Bay Region Style' brings several facts to mind that I think you should know.

John Gallen Howard came to Berkeley to supervise the construction of his designs for the University of California after an International Competition (which he, incidentally, did not win). The Campus (his buildings) are in the finest Beaux Arts tradition—and, as such, sensitively and finely done. But do not have much to do with California or the Pacific. Greene and Greene built in Southern California (a few in Berkeley and Carmel) with honesty, sincerity and a great feeling for materials especially wood.

For fifty years Maybeck, as far as an architect is known by the public, has been a deeply beloved figure in Berkeley and San Francisco. People have instinctively and intellectually been aware of his work as good architecture. More recently the work of William Wilson Wurster and his great encouragement of even younger men have had a tremendous influence on the work done. In fact his work, I believe, has been the most tangible factor that has made the work of others possible in public acceptance.

For some time Jean Bangs has been collecting the records of work done by Greene and Greene and Maybeck. The area knows of this work and we simply consider it an integral part of us. Suddenly 'the East' 'discovers' Maybeck! Suddenly a 'heritage,' a new style, evolves. Words are wrapped around the sincere work of brilliantly capable men. Must this continue through the evidently deadly serious discourse on 'Bay Region Style'? Is a client to ask for a home designed in the 'Bay Region Style,' 'Colonial,' 'English' or 'Spanish' styles? Or simply to build a home for our needs here, with today's living and philosophies and techniques?

I for one, only hope to do my best in achieving the latter case.

Sincerely yours,

ALBERT H. HILL.

San Francisco.

Francis Howard Greenway

To the Editors of

THE ARCHITECTURAL REVIEW

SIRS,—In his article 'Australian Early Colonial,' published in your July number, Raymond McGrath deplored the lack of any knowledge of Francis Howard Greenway's work in Bristol. I have now found evidence connecting Greenway with the design of one important building—The Assembly Rooms and Hotel in the Mall at Clifton, now the Clifton Club.

Felix Farley's Bristol Journal, for May 17, 1806, contains the following item: 'Yesterday a meeting of the nobility and gentry of Clifton took place at Sion Hill Pump-Room, for the purpose of considering a proposal for building a New Assembly Room, with

Card Rooms, etc. Two plans were submitted, one for erection on Sion Hill, and the other on the Mall.' The same newspaper for June 28, 1806, reports: 'The Foundations for a new Assembly Room is already begun at the East end of the Mall at Clifton; the design, by Mr. Greenway, architect, of this city, does great credit to his abilities, and will be a handsome public building, and will do honour to the liberality and taste of those who have patronised and subscribed to it.'

The work appears to have been taken out of Greenway's hands, perhaps because of his financial troubles, and in the accounts of the completed building, opened November 21, 1811, the architect named is 'Mr. Kay' (Joseph?). Since then the building has been altered by several hands, including G. S. Pope.

Yours, etc.,

WALTER ISON.

Lansdown, Bath.

Acknowledgments

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